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at least—is full of fresh, physical activity,—the pleasure there even is a profession and a responsible business; only base men are consumers and non-productive. Lovers must fight and put on armour, or be the shame of their honest kinsmen and townsmen. State duties, fighting, chivalry, noble living and dying, is the moral of the Iliad. Household life and duties, filial and conjugal fidelity, hospitality to strangers, deference, courtesy, politeness, the impertinence of familiarity, inquisitiveness, the beauty of animal and human attachments, the several relations of servants and dogs and horses, and the still music of Humanity make the peculiar charm, if they somewhat lower the pitch, of the Odyssey. To follow the history of what has been said and written and argued since Pistratus's time were a long task. What grammatical sects and schools and theories have been founded upon Homer. How Alexandrian kings enshrined him, and philosophers coned and punctuated and interpreted him in sumptuous libraries. How, in Italy, by him poetic and plastic and pictorial Art was nurtured, and Homeric verses were sung by the sea that flows near Cumæ and Baïæ. How now and then a yellow parchment, suddenly discovered, makes a link of friendship between Italian kings and princes, between abbots and cardinals,—how young, fair-faced monks bent over the half-faded character,—how Reuchlin and Melancthon made a fair copy of him,—how older Bodleian students read him by moonlight,—how Chapman and Keats and Shelley gathered light from him,—and how, as we discovered to our surprise, John Wesley riding circuit read him on horseback, wondering "at his amazing genius, his strength of thought, and the vein of piety that runs through his whole work, in spite of his Pagan prejudices."

Completing the tribute of universal homage, one of the foremost statesmen of our age snatches time from a life of political activity to rear in praise of Homer what is almost a cathedral of thought and learning. From all classes in the country Mr. Gladstone has won respect for high character no less than eminent political service: we are greatly mistaken if he has not earned the gratitude of every European scholar, as he has undoubtedly conferred a distinguished honour on the University he represents, by publishing under her sanction the very able work before us. It is not overstating the merits of the work to say that these "Studies" form an exhaustive handbook in the field of Homeric inquiry, and in all points relating to palæozoic ethnology, ethics, religion, politics, and Art open out new and what to us are original views. The purely poetical and ornamental garb of Homer the author does not dilate upon, judging that this has been too exclusively studied,—his purpose being, if not to take Homer entirely out of the hands of boys, to obtain for him a loftier place in University education, and generally in the moral and higher life of men. While fully admitting the excellence of Homer as a mere exercise-book in language, in the knowledge of ancient dialects, the use of particles, prosody, inflexions, and choice epithets and speech, the author, in his preliminary chapter, occupies himself rather with data of history and chronology, on which he founds arguments and rests an appeal for Homer as a truthful chronicler and observer. The compressed style, the *σφοδρότης* of Homer is noted,—his accuracy in details, as evinced in the Catalogue,—in the use of patronymics,—in the demands made upon strangers for information about their parents or relatives,—in the physical description of lands and people and places,—as Strabo notes, Thisbe

with its doves, Zacynthus with its woods,—Haliartus with its meadows,—Antheion, the frontier,—Lileia by the sources of Cephissus,—Troy with its windy plains,—and Ithaca, where though there be no run for horses, and goats browse the acanthus on its crags, yet in the eyes of a native a fair and lovely island. Beyond the general historic aim there is a multitude of minor shadings which bespeak the truthful eye of Homer:—"Why should he tell us that the iron ball offered by Achilles for a prize had been once pitched by Eetion? Why spend eight lines in describing the dry trunk round which the chariots were to drive? Why tell us that Tydeus was of small stature? Why does Menelaus drive a mare?" Why should an absence in general of rhetoric, unlike what the tragedians exhibited if Homer were not the child of the heroic age, be so clearly studied? The Cyclic poems of the Epigoni, the Thebais, the Cypria, and the Mosti, intermediate between the Iliad and Odyssey, are evidently the work of poets emulous of the Homeric fame; and, as a parallel to such interpolation, Mr. Gladstone notes how under shelter of Leopardi's name he has seen poems hawked about in Italy. Over the long-veiled Pelagic question we pass, over inquiries into Minos, and the regard Homer has for Crete, as some think, from its neighbourhood to his birthplace; and take up the Second Volume, which handles, under the title "Olympus," the religion of the Homeric age. Fragments of ancient revealed religion Mr. Gladstone finds in what he terms Homer's theo-mythology. It stands before us like one of our old churches, having different parts of its fabric in the different styles of architecture, each of which speaks for itself, and which we know belong to the several epochs in the history of the art, when their characteristic combinations were respectively in vogue. Quoting Prof. Max Müller, Mr. Gladstone explains Homer's fondness for personification by the fact that "abstract speech is more difficult than the fullness of a poet's sympathy with nature."

"Hence that copious vivifying power which Homer has poured like a flood through his verse. Hence his bitter arrow (*πικρὸν*), his darts hungry for human blood (*ἀλαιομένονα χρόος ἀσπί*), his ground laughing in the blaze of the gleaming armour (*γέλασσι δὲ πᾶσα περὶ χθονὶ χαλκοῦ πό σπεροπής*). Hence again his free use of sensible imagery to illustrate metaphysical ideas: for example, his black cloud of grief, his black pains, his purple death. Hence that singularly beautiful passage on the weeping of the deathless horses of Achilles for Patroclus. Hence too it is, that he does not scruple to carry imagery, drawn from the sphere of one sense, into the domain of another, an operation which later poets have found so difficult and hazardous. He has an iron din, a brazen voice, a brazen or iron heaven, a howling or shouting fire, a blaze of lamentation. Hence, by a system of figure bolder perhaps than has been used by any other poet, he invests the works of high art in metal with the attributes of life and motion. This daring system reaches its climax in the damsel satellites of gold, that support the limping gait of Vulcan: in the dogs of metal, that guard the palace of Alcious: in the elastic arms of Achilles, which, so far from being a weight upon him, themselves lift him from the ground: and in the animated ships of the Phæacians, which are taught by instinct to speed across the sea, and to pilot their own course to the points of their destination. On every side we see a redundancy of life, shaping, and even forcing, for itself new channels: and thus it becomes more easy for us to conceive the important truth that, when he impersonates, he simply takes what was for him the easiest and the most effective way to describe. Everywhere he is carrying on a double process of action and reaction: on the one hand bringing Deity down to sensible forms; on

the other, adorning and elevating humanity, and inanimate nature, with every divine endowment."

The Trinities of Homer are next considered: the notion of a Logos which is traced in Minerva, of a Deliverer which is found in Apollo, Latona representing the Virgin,—the rainbow of the Old Testament being found in Iris, and the idea of evil acting by deceit in the Homeric Atë. The Goddess is thus projected.—

"The *Atë* of the later Greeks is Calamity simply, with a shadow of Destiny hanging in the distance; as in the magnificent figure of the lion's cub in *Æschylus*. But the word never bears in Homer the sense of calamity coming simply from without. This is evident even from the large and general description, where she appears in company with the *Atrai*. Vigorous and nimble, she ranges over the whole earth for mischief. After her, slowly lag the Prayers or *Atrai*, honoured however in being, like her, daughters of Jupiter. These are limping, decrepit, and unable to see straight before them. The leading idea of *Atë* is not force, but cunning. She is the power that tempts and misleads men to their own cost or ruin, as they afterwards find out. Nay, she tempts the deity also: for she beguiles even Jupiter himself when Hercules is about to be born, and induces him thoughtlessly to promise what will, through Juno's craft, overturn his own dearly cherished plans. For this excess of daring, however, she herself suffers. Jupiter seizes her by the hair, and hurls her from Olympus, apparently her native seat. Thenceforward she can only exercise her function among men; who, when they have yielded to the seduction, and tasted the ashes under the golden fruit, at length set about repentance or prayer:

All lost! to prayers, to prayers! all lost!

Now though the impersonation of Atë in Homer is one of the indeterminate class, it is surely a mistake to treat it as representing the mere poetical incorporation of an abstract idea. On the contrary, we seem to find in it the old tradition of the Evil One as the Tempter; and it may be said that the word *Temptress* would best represent the Homeric idea of *Atë*. In this sense it will supply a consistent meaning to the fine passage in the speech of Phoenix: for we are swift, so says the Poet, to fall into temptation, and to offend, ingenious only in not seeing our fault, and covering it with excuses; but slow, and like the half-hearted, decrepit *Atrai*, when we have to make our entreaties for pardon, and to think of restitution and amendment. Yet as even the gods listen to their entreaties, 'so,' says Phoenix, 'shouldst thou, O Achilles: and if thou dost not, then mayest yet thyself fall.' But if *Atë* meant only misfortune, the passage loses all its harmony, and even becomes absurd; for surely none will say that men are slow to discern adversity, or to offer petitions, wherever they have a prospect of being heard, for relief from it."

The powers and attributes of the several deities are next discussed, and we have a chapter on the morals of the heroic age, free agency, conscience, self-control, and the relations of the sexes. The arrangements of a prince's household appear from a view into Circe's dwelling.—

"Circe has four female servants, who are called *δῆστροιαι*. The first provides the seats with the proper coverings; the second prepares and lays the goblets; the third mixes the wine and brings the tables; the fourth carries water and lights the fire to boil it. The second passage exhibits to us the household of Ulysses at the break of day, when the in-door and out-door servants are setting about their morning duties. There were fifty women-servants. Of these twelve were employed as flour grinders (*ἀλεπτρίαι*); and this appears to have been the most laborious employment among all those assigned to women. Eleven of the twelve have finished their task and retired to rest; the twelfth remains till the morning at her work, and curses the Sutors who cause her such fatigue. It is now dawn. Part of the maid-servants are lighting the fire. The old but active Euryclēs is up betimes, and has the place of housekeeper. She desires a part of them to set smartly about sweeping the house and putting the proper covers on the furniture; another part are to wipe the tables and the

cups; a third bevy, no fewer than twenty in number, are despatched for water. Meantime the men-servants (*δῆστροιαι* or *θεράποντες*) of the Sutors have made their appearance, and they set about preparing logs for the fire. Then come in from the country the swineherd with his swine, the goatherd with his goats; and, from over the water, the cowherd with his cow, and with more goats. Taking the general evidence of the poems, it stands thus. Of agricultural operations, we find women sharing only in the lighter labours of the vintage; or perhaps acting as shepherdesses. The men plough, sow, reap, tend cattle and livestock generally; they hunt and they fish; and they carry to the farm the manure that is accumulated about the house. Within doors, the women seem to have the whole duty in their hands, except the preparation of firewood and of animal food. The men kill, cut up, dress and carve the animals that are to be eaten. The women, on the other hand, spin, weave, wash the clothes, clean the house, grind the corn, bake the bread and serve it, with all the vegetable or mixed food, or what may be called made dishes (*εἰδᾶρα πολλὰ*). They also prepare the table, and hand the ewer with the basin for washing. And a portion of them act as immediate attendants to the mistress of the palace, Andromache, Penelope, or Helen. Thus far all is easy and becoming; but an apparent difficulty confronts us when we find, that it was the usage for women to undertake certain duties connected with the bathing of men. Sometimes this was done by servants; thus it was managed for Telemachus and Pisistratus in the palace of Menelaus, and for Ulysses in that of the Phæacian King. On the other hand, it was sometimes an office of hospitality rendered by women, and even by young damsels, of the highest rank, to distinguish strangers of their own age or otherwise. Polycaste, the young and fair daughter of Nestor, (as the text is commonly interpreted,) bathed and anointed Telemachus, and put on him a cloak and vest."

This usage is not unlike what Mr. Bayard Taylor noted in Norway, though Mr. Gladstone endeavours to explain away the immodesty or simplicity of the Homeric custom.

Having maintained Homer's historic conscientiousness, his high ethical purpose evinced in his sedulous avoidance of wicked agents, his reluctance to produce poetic effects by unworthy means, the functions and attributes of his gods and heroes, and his view of the celestial world, the shadow, in a great part, of the primitive earth, Mr. Gladstone, in the Third Volume, discusses questions of polity, and claims for Homer the honour of being the father of political science. Publicity and persuasion—the great instruments of government—he finds clearly marked in the Homeric age. The pattern king in the *Iliad*, at least governed by duty, and the image of majestic care, as he is carved on the Shield of Achilles, smiling in his fields, among the reapers as they felled the corn. During the absence of the King, and the infancy of the Prince, the power seems to have been delegated to the Queen; and it is noted what filial reverence and loyalty young Telemachus pays Queen Penelope. In the *Odyssey*, and still more in Hesiod, the high patriarchal model of Justice and Integrity have faded away; kings are greedy of gifts; and in the later poet, the knell of monarchy is sounded,—for "it is the iron age; commerce has settled in Greece, and has brought forth its eldest-born child, Competition." Yet even here the picture is pleasant, though the childhood of the world is past, and society is waxing into manhood, and individual right and liberty strong,—as the author says, significantly, "political freedom still respects the tree under the shadow of which itself had grown up."

The Homeric kings are vigorous, lovers of music and song, peerless in the games, and above all leaders of the people in battle. Achilles sings to his lyre deeds of olden heroes,

—Prince Epeus is able with his fists, a princely accomplishment Homer seems to think lightly of,—and Ulysses, besides being an able woodman and shipwright, challenges Eurymachus to try which would soonest clear the meadow of grass, which drive the straightest furrow down a four-acre field. Homeric society is made up of the nobles, those skilled in useful and fine arts, hired labourers, and slaves,—and it is noted that the second class holds higher social rank than the mere possessor of wealth, and the condition of the hireling is spoken of as worse than that of the slave. The constitution of the council, the assembly, and the army is next discussed, to which last all ranks go as free men, and when unruly and clamorous are controlled, a little after the manner of parish boys, by the staff of Ulysses. The divine power of discourse, which next to strength and bearing, and judgment or good sense, must sway men, is treated of,—and the chief orators, the laconic, the copious, the diffident, and, last of all, weighty Ulysses, who gives no promise of display, but "whose mighty words drive like the flakes of snow in winter"—*νιβάδεςσιν ἰσχυρὰ χειμερίοις*—if the words do not rather imply masses of snow, avalanches falling from the hills,—contrasting effectively the chief oratorical models with Therisites, the most infamous person in the army, who relies for his influence, not on the sense and honour of the soldiers, but on a vein of gross buffoonery—his speech void of order and decency, in person lame, bandy-legged, hump-backed, round-shouldered, peak-headed,—and lastly he is bald, or indeed worse, for on his head a hair is planted here and there.

Next the organ of public opinion is very keenly observed. Homer could not conceive of an assembly without a soul. The king was not the power of common life, merely the exponent,—the soul lay beyond; and this Mr. Gladstone ingeniously discovers in the Homeric *ric*, the great "Somebody." Chapters on Geography and National Contrasts follow; and the book concludes with three most attractive chapters under the title of *ἀσέως*, eliminating Homer's sense of beauty, numbers and colour. Of Beauty there are two conceptions: the one heavenly and tending to heaven as its source; the other as simply "animal," sometimes within, sometimes beyond, the laws of Nature. The tale of Ganymede admirably illustrates the first type, and to him Mr. Gladstone appositely applies some beautiful lines of Emerson—

A genius of so fine a strain,
Who gazed upon the sun and moon
As if he came unto his own:
His beauty once their beauty tried;
They could not feed him, and he died.

To landscape and external beauty the author then passes, and replies to Mr. Ruskin's assertions against Homer, that the bard has no feeling for the picturesque, calling attention to the epithet applied to Lacedæmon "lovely" as being shaped in mountain and valley, and Ithaca fairer with its crags goat-browed than if it lay flat and level like the plains of Argos. Homer, it is admitted, was defective in the sense of colour; but the space and the faculties were occupied with more active and vivifying functions,—beautiful forms were to him the hem of the garment of that life with which Nature teemed,—his waves shout as he puts on the plume of the warrior's helmet,—they open wide for joy—they boil upon the shore, sympathizing with the warrior's toil and toil.

Homer, like most poets, according to Mr. Gladstone, had vague notions of numbers, his knowledge of this useful science extending no further than simple addition. The whole chapter is one of exceeding ingenuity, and we regret that we cannot do more than indicate the topics

mooted. In the different appearances presented to Homer, of the great elements and sources of colour, Mr. Gladstone finds an explanation of favourite epithets.—

"The olive hue of the skin kept down the play of white and red. The hair tended much more uniformly, than with us, to darkness. The sense of colour was less exercised by the culture of flowers. The sun sooner changed the spring-greens of the earth into brown. Glass, one of our instruments of instruction, did not exist. The rainbow would much more rarely meet the view. The art of painting was wholly, and that of dyeing was almost, unknown; and we may estimate the importance of this element of the case by recollecting how much, with the case of chemistry, the taste of this country in colour has improved within the last twenty years. The artificial colours with which the human eye was conversant, were chiefly the ill-defined, and anything but full-bodied, tints of metals. The materials, therefore, for a system of colour did not offer themselves to Homer's vision as they do to ours. Particular colours were indeed exhibited in rare beauty, as the blue of the sea and of the sky. Yet these colours were, so to speak, isolated fragments; and, not entering into a general scheme, they were apparently not conceived with the precision necessary to master them. It seems easy to comprehend that the eye may require a familiarity with an ordered system of colours, as the condition of its being able closely to appreciate any one among them. I conclude, then, that the organ of colour and its impressions were but partially developed among the Greeks of the heroic age. In lieu of this, Homer seems to have had, firstly, some crude conceptions of colour derived from the elements; secondly, and principally, a system in lieu of colour, founded upon light and upon darkness, its opposite or negative. We have seen that the μέλας of Homer, which is applied to fine olive tints in the skin, and which joins hands with κύνεος and πορθύρεος, means dark, the absence of light. On the other hand, the basis of whiteness is clearly indicated to us in the etymology of λευκός, which is the same as that of λέσσω to see, and of λύκη light in λυκαβῆς the year, the walk, or course of light; as well as in the cognate words, which appear to have their root in the Sanscrit *loch*, from whence *lochan*, an eye. As a general proposition, then, I should say that the Homeric colours are really the modes and forms of light, and of its opposite or rather negative, darkness: partially affected perhaps by ideas drawn from the metals, like the ruddiness of copper, or the sombre and dead blue of κύνεος, whatever the substance may have been; and here and there with an ineptive effort, as it were, to get hold of other ideas of colour. Under the application of this principle, I believe that all, or nearly all, the Homeric words will fall into their places: and that we shall find that the Poet used them, from his own standing-ground, with great vigour and effect. We can now see why λευκός and μέλας, with their kindred words, have such an immense predominance: though white and black are the limiting ratios of colour rather than colour itself."

To the work itself, for copious illustrative matter on all that concerns older political and social life, ethnography, art and poetry, we have great pleasure in recommending our readers, only dissenting from Mr. Gladstone in his estimate of Milton, whom he has depreciated in a tone which, though a cant of the day at Oxford, is inconsistent with the author's general political and intellectual fairness—

Let both divide the crown:
This raised a mortal to the skies,
That drew an angel down.

Inside Canton. By Dr. Yvan. (Vizetelly.)

CANTON, as painted by Dr. Yvan, is a city in a kaleidoscope, a mighty prism reflecting a million rays of light and brilliance, a sapphire sphere, with glittering radiations, a world of vermillion, gauze, and enamel. The China of Dr. Yvan is the China of apoloques and romances, flowery, mosaic, illuminated,—an ivory empire, a box

of multitudinous toys, a realm of gardens, pavilions, bridges, and artificial waters. The traveller's kindled fancy, we suspect, was at work on the waters and among the palaces of Canton; for, although his descriptions may be in good faith and founded in fact, he burnishes them into theatrical lustre, and raises the curtain upon a scene more gorgeous, quaint, and fascinating than an opium-eater's vision. In this opinion we are confirmed by Dr. Yvan's stray testimonies concerning himself, for he is at no pains to conceal the truth, that he sees through an optic glass very peculiarly tinted. At Canton, he is in ecstasies. In London, eternal fog would weigh down his eyelids and roll melancholy shadows about his brain. He has but one practical reminiscence of England, and that is when "those insipid bits of fried or roasted meat which people eat in London" are contrasted with the delicacies of the race that feeds on rats, kakkerlacs, rice, fatty cakes, and puppies; but, to enjoy the Doctor's vivacity, the reader should be in good humour and in a credulous mood; and in that case, this volume will be pleasanter to him than a chapter from 'The Book of Ten Thousand Delights'; or, the Garden of Knowledge.' 'Inside Canton,' indeed, was written apparently from a sense of gratitude to a hospitable people,—to the young girl, for instance, who first presented the Foreign Devil with well-boiled, polished, semi-transparent rice, grown in a salt soil and cooked as rice should be, so as to leave each grain separate from the others, or to the blue-buttoned mandarin who entertained him in a vast puzzle of delicate architecture, constituting a palace in China. The house into which Dr. Yvan was originally introduced at Canton was of a composite disorder, mingling the European with the Oriental, with a roof of sparkling granite, stores of silk, tea, and musk, and hospitable ranges of apartments hung with silk, separated by ivory and ebony lattices, and, in the harem portions, decorated with a species of pornography that would have shocked Apuleius and given Parrhasius a hint. Here, however, we will not linger. The odour of Europe follows us; but we escape from it in an overflowing street of Canton.—

"And yet, in these waves of population, among this compact crowd, we did not see a single woman, a single child, a single carriage, a single wagon, a single horse, a single dog, or a single cat; we beheld only men; everywhere men: men in silk robes, men in pointed hats, men fanning themselves, men loaded with goods, or chair-porters. If we were to stop, for a few instants, the current of women, children, and of rolling and of creaking machines, which incessantly traverse the principal streets of Paris, the latter would suddenly be silent and deserted. Let the reader imagine, from this, the enormous population of Canton."

No Aceldama, no Dark and Bloody ground, no Golgotha, no execution ground slippery with the blood of perpetual massacre—in China nicknamed justice—nothing of that which once shocked Stavorinus and now appals "Our Own Correspondent," did Dr. Yvan see. All was pleasant and lively.—

"The passengers were little citizens, wearing the long blue robe, the violet camail, and the black silk cap; members of the lower classes, dressed in blue nankeen; beggars covered with rags, or dressed in rattan mats; hawkers, itinerant barbers, dentists, restaurateurs, and dealers in sweetmeats. In the midst of these plebeians moved mandarins carried in their massive chairs by four robust young fellows; rich merchants and young literary men, comfortably installed in their chairs of light bamboo. At times certain portable cells strongly excited my curiosity; they were veiled from all eyes, and presented so discreet a physiognomy that I presumed they contained the joys of the interior apartments. I was not mistaken. They were

young women going out to pay visits. They were usually accompanied by one or two *dummas*, who walked between the shafts of the palanquin, hiding their faces with their fans."

Phantasy seemed to him the soul of Chinese life. It was visible everywhere,—in wood carved into lace, in little silk-draped chapels, in the concentric balls, in the military boots with beaver soles, in the music of the Empire, in parasols, palanquins, and bronzes, in polished silicate, lacquer, and porcelain. The lapidary of China is the prime inventor of these grotesque elaborations.—

"There are human figures with faces carved in yellow nephritis, clothed in turquoises or pieces of jet, there are women without feet, cut in transparent amber, who resemble the bulbs at the end of bulrushes. These fantastical creatures live in jasper houses built upon mountains of granite; the parks of these châteaux are shaded by trees with lapis-lazuli trunks and branches, and crystal leaves and fruit. The sky, earth, and sea correspond with these strange compositions; the clouds are of jade, and cast green reflections; heavy silver junks sail upon the sea, the waves of which are golden, and the ground is strewn with mineral spangles, which reflect the solar rays in brilliant sparks."

Night on the waters of Canton:—

"Upon the roof beats the tam-tam; rockets are fired from the mast-heads; from every window sounds the music of shrill voices, and issues a half-muffled light. It must be confessed these procedures of invitation are very successful. On every hand, you may now see, noiselessly threading the stream, boats laden with girls, boats laden with wealthy merchants,—yes, and boats laden with young students. It is even so! Just the same here as with us in Paris! Dance or not dance, these Chinese students find their way to their casino! But let us watch. Though some of these motley cargoes discharge on board the flower-boats, other cargoes are leaving them; it is not uncommon to see gorgeous mandarin-boats, lanterns lit and pendants flying, glide up to take in a cargo of handsome girls, and then glide off again, to unload their charming freight before some one of the palaces which border the canals of the Tchou-kiang?"

It was a vision of pearl lanterns, of young dancing-girls, in short blue and rose-coloured skirts, of mandarins playing chess, of kiosks, pyramids of flowers, epicureans eating brainless ducks and force-meat balls, painted tapestries, and glimpses of abominable mystery. Also, of ladies feasting:—

"A very charming and winsome object is a Chinese woman eating. Our pretty messmates helped themselves, with the ends of their chopsticks, from the dishes spread upon the table, to a Nankin jubube, a bit of ginger, or of water-lily confection, and carried it to their lips with a mincing delicacy of movement, which made them look like pet birds being fed, a beak-full at a time."

We will enter a Chinese interior with Dr.

Yvan:—

"The little chamber of Madame Pan-se-Chen, for instance, is an admirable boudoir—sofas, chairs, toilet-tables, and the rest being made of beautiful wood, chiselled with infinite art—but her bed, lying underneath a network of gauze, is fitter for a nun's penance than to rest the soft limbs of a delicate lady. A few strips of bamboo in a nankin paliasso serve for a mattress, and the quilt is attached to the cotton sheet. I might say just the same of a splendid hall which Pan-se-Chen had just got completed. The floor, in wood of different colours, was covered with beautiful devices; the ceilings were gilt like a shrine. The floor, cornices, and walls were brightened with that wonderful varnish which makes the substances to which it is applied look like blocks of marble, porphyry, or other rare stones, cut and polished."

And here is the lady of the palace in the midst of twelve plump handmaids:—

"This frail and delicate little creature, resembled a sprig of jessamine swayed by the wind; her love-

able and tenderly chiselled features were an expression in which smiling and sadness were blended; one might have fancied her thoughts were rosy white as the hue which art had lent to her cheeks. Her eyes like two black pearls, sent from behind the shelter of her silken lashes soft languorous glances, or sparkling rays of innocent womanly malice. Notwithstanding a little want of grace in its curve, her nose would not have disfigured an European countenance. Madame Li was ladylike after the manner of a charming young girl; her dignity was infantine in its grace. And as on one of the great sofas of black wood she sat see-sawing her legs backwards and forwards, showing her feet encased in slippers brodered with gold, and her ancles hung with bracelets, picking the leaves off an *eyulan* flower with her pretty little fingers, murmuring musically rather than talking—you could hardly help feeling as if you could eat her up like an orange-flower.

This grand lady chastised one of her damsels in the presence of the visitors, and sent her blushing, smarting, and sobbing into a corner. Generally speaking, says Dr. Yvan,—

"The law of association will always rule; and a Chinese woman, to be seen as I have painted her, must be seen in the gilded prison which man has made for her. You must watch her tottering along, screen in hand, over those brilliant floors which reflect her features; watch her seated in her porcelain chair, her little body swaying to and fro without cessation; watch her eating with mother-of-pearl chopsticks, which so well become her little fingers and her little mouth! Removed from these native conditions, the Chinese woman is a caricature."

This translation has been neatly executed,—and the volume is timely, and of a popular complexion.

The Education of the People. By James Augustus St. John. (Chapman & Hall.)

WHILE the question of express national education is still undetermined, it may not be uninteresting to consider the amount of accidental education there is going on in the country. Schoolmasters are abroad, if not with simpler, with a good deal more humane and intelligent apparatus than that in vogue with the men of ancient lore. Our eyes and ears and hands, and let us hope our hearts, are getting educated by railroads, by county courts, by telegraphs, by free libraries and galleries of Art, by a cheap press and literature. Every day we are getting lessons, involuntary ones often, in house-building, drainage, hospitals, pauperism, crime, estimates of peace and war. After the manner of the Scotch Dominie, who arranged his classes according to stature and graduated his instruction by "whups" of different size, every Englishman is getting educated by "lang whups" and "short whups." Education is becoming less localized, more popular, oral, and diffusive,—and it augurs well, we opine, for the future that the old feud between "town and gown" is about to be buried by our oldest University consenting to quit its still and pleasant shades and to seek for *alumni* amid the commercial and artisan life of our great cities.

Mr. St. John's book is a valuable contribution to educational literature, as expressing in an earnest and sympathetic way the opinions of a man of extensive travel, culture, and thought upon the subject. The work is rather eclectic than opinionative, and discussion is rather invited and comparisons provoked than any cut-and-dry nostrums proposed on education. Believing with Plato that all crime proceeds from ignorance, Mr. St. John desires more express and systematic teaching in all the lore and arts which lighten and purify industrial life, a better provision for our home, a kinder regard for our colonial population. Rather in

the author's opinion a little than no learning, secular than no education. Less patronage of the poor, less writing, preaching, speechifying at the poor,—but, if possible, a little silent, practical sympathy in and for them. Poor people, as might be expected, are disinclined to sermons or books expressly manufactured for them. Of the popular taste in books Mr. St. John tells an apposite story. A mechanic, dropping in at one of the Free Libraries in search of recreation, asked for 'Jack Sheppard.' "It is out," replied the librarian.—"Oh, then," said the man, "bring me 'Paradise Lost.'"—A Manchester "chap" would have regaled himself with 'The Arabian Nights,' or a book on botany. The fairies that used to live in flowers now lodge on Brummagem ground-floors or in Manchester attics. On popular literature here are some good remarks:—

"Nearly all the old books intended for the use of the humbler classes have a mean and poverty-stricken aspect, as if they would proclaim the fact that knowledge, in passing down to the poor, should throw off its gorgeous robes, its brightness and its beauty, and look bald and naked, or be clad in tatters like themselves; it is time to banish such works from the people's library. Nothing more is needed in popular literature than that it should be written in good idiomatic English, free from pedantry, from affectation, from scraps of foreign languages, from allusions to the more obscure facts of science. It is remarkable that literature generally improves in proportion to the largeness of the field it has to fertilize. When men wrote for the few, they wrote in Latin, or interlarded their English with quotations from the learned languages, which rendered their style caviare to the general. When books began to find more readers, English not only superseded Latin, but the style was more carefully attended to; words were arranged with greater reference to the natural order, punctuation was studied, the length of sentences was diminished, everything, in short, was done to ensure clearness. We must now be on our guard against the lowering of the style of literature, which many persons suppose to be needed in writing for the people. Our aim ought not to be to disennoble literature, but to elevate the popular mind."

—And an ethnological contrast.—

"Once while travelling in Northumberland, I was shut up for several hours in a railway carriage with some of these contemporaries of Ella or Offa. The same number of Red Indians would have been infinitely more quiet and gentlemanly. Their language was scarcely English; their looks and the tones of their voices were probably those of their ancestors the Vikings; but when I began to converse with them they showed so much good sense, good feeling, and kindness of sentiment, that I very soon forgot the queerness of their language and the roughness of their manners. Beyond the necessities of their condition, they had perhaps no ideas at all. Several of them had been in London, which they regarded as a large trap, contrived to catch countryfolk. All the while they remained in it, they lived in terror; and right glad were they when their business permitted them to return to their wilds and mountains. They put me very much in mind of an Arab chief whom I met at Cairo. He had seldom been inside of a house, which he looked upon with extreme suspicion, and entered with reluctance. While he was talking with me, a clock struck behind his back. He started as if he had been shot, instantly put his hand on his sword, and turned round to face the unknown enemy. A Turk who happened to be present smiled, upon which the Arab, vexed at having exhibited tokens of alarm, observed proudly, 'Had you been sitting in my tent, and heard suddenly behind you the whizzing of a spear, you would have started too.'"

Our readers may now judge of the book for themselves. Mr. St. John is too old a favourite to need any further recommendation.

The Life of Percy Bysshe Shelley. By Thomas Jefferson Hogg. 4 vols. Vols. I. and II. (Moxon.)

"THE stars" which never shone serenely on the path of Shelley during his comfortless life, seem still to exercise a disturbing influence over those—now a numerous company—who have betaken themselves during late years to lament the unbred dead. The publication before us is fuller and more authentic in point of material than most of its rivals; but it is so unpleasing in taste, tone, and execution, as to jar on every feeling of those loving the Poet who wrote the 'Ode to the Skylark,' and the 'Ode to the West Wind,' and the 'Adonais.' Too many discords are in it:—there is too much bitterness—too much self-assertion,—abundance of gossip,—no stint of vituperative epithet;—but too little intelligible portraiture, and such disorder in arrangement and omission as will mystify any future historian of the Poets who shall look to Mr. Hogg's stores. The publication is made better (and worse) by the fact that Mr. Hogg has had the fullest confidence of Shelley's family. The poet's "Mary" was prohibited by her father-in-law from attempting any record of her husband's life; and after reading the spangled and perfumed preamble printed by Mr. Hogg, with which she had purposed to commence, we cannot, in Art's interests, regret that Sir Timothy was so peremptory. But Mrs. Shelley appears to have been on terms of affectionate cordiality with Mr. Hogg, to have assisted him with information, and to have consulted him in her difficulties. Surviving relatives of the poet have assisted the author with their reminiscences, and the work is dedicated to the wife of his son.

The facts now added to such as were already known concerning Shelley are valuable. But need they have been accompanied by such an indecorous nakedness of revelation? Is it well, that to excuse the aberrations of one from infancy so eccentric if so amiable, we should be treated with family revelations such as the following?—

"Two or three Eton boys called another day, and begged their former schoolfellow to curse his father and the king, as he used occasionally to do at school. Shelley refused, and for some time persisted in his refusal, saying that he had left it off; but as they continued to urge him, by reason of their importunity he suddenly broke out, and delivered, with vehemence and animation, a string of execrations, greatly resembling in its absurdity a papal anathema; the fulmination soon terminated in a hearty laugh, in which we all joined. When we were alone, I said, 'Why, you young reprobate, who in the world taught you to curse your father—your own father?'—'My grandfather, Sir Bysshe, partly; but principally my friend, Dr. Lind, at Eton. When anything goes wrong at Field Place, my father does nothing but swear all day long afterwards. Whenever I have gone with my father to visit Sir Bysshe, he always received him with a tremendous oath, and continued to heap curses upon his head so long as he remained in the room.' Sir Bysshe being Ogygian, gouty, and bed-ridden, the poor old baronet had become excessively testy and irritable; and a request for money instantly aggravated and inflamed every symptom, moved his cholera, and stirred up his bile, impelling him irresistibly to alleviate his sufferings by the roughest oaths."

It is fair to state that Mr. Hogg appears to consider this cursing habit as merely a pretty formula, no more significant than the nonsensical rhyme which little Mozart used to sing with his father Leopold before the child would settle for the night. Our biographer goes on to tell how Dr. Lind was in the habit of cursing George the Third every evening after tea, since

"firmly believed that he had been cruelly wronged by that pious and domestic, but obstinate and impracticable monarch."

We only knew Dr. Lind till now by the combed, polished, civil notices of him which appear in Madame d'Arbly's 'Windor Diary.' Large omissions, we know, were made in that manuscript by survivors; but we cannot conceive that so affectionate a follower of royalty as the Author of 'Cecilia' could have dismissed this cursing Doctor so smoothly, had she known his propensity. Was it merely an entertainment entered on after the Doctor had retired from Court suit and service?

To return from an irresistible digression to these execrating Shelleys—a surviving sister of the poet opens Mr. Hogg's work (after the ambitious fragment referred to) with some reminiscences of his childhood. Miss Shelley's contributions are confused, as naturally enough the evidence of one unused to testifying on paper must be, especially after the lapse of so long a period of time; but they help us a little towards a notion of what the child-poet was, and what were his surroundings.—

"As a boy [says Mr. Hogg] he was gentle, affectionate, intelligent, amiable; ever loving, and universally beloved."

Yet Shelley's affections, it would seem, never included much consideration for the object beloved.—

"Bysshe [writes his sister] was certainly fond of eccentric amusements, but they delighted us, as children, quite as much as if our minds had been naturally attuned to the same tastes; for we dressed ourselves in strange costumes to personate spirits, or fiends, and Bysshe would take a fire-stove and fill it with some inflammable liquid and carry it flaming into the kitchen and to the back-door; but discovery of this dangerous amusement soon put a stop to many repetitions. When my brother commenced his studies in chemistry, and practised electricity upon us, I confess my pleasure in it was entirely negatived by terror at its effects. Whenever he came to me with his piece of folded brown packing-paper under his arm, and a bit of wire and a bottle (if I remember right) my heart would sink with fear at his approach; but shame kept me silent, and, with as many others as he could collect, we were placed hand-in-hand round the nursery-table to be electrified; but when a suggestion was made that chilblains were to be cured by this means, my terror overwhelmed all other feelings, and the expression of it released me from all future annoyance. * * He used [adds the same writer], at my father's bidding, to repeat long Latin quotations, probably from some drama; for he would act, and the expression of his face and movement of his arms are distinct recollections, though the subject of his declamations was a sealed book to his infant hearers."

Miss Shelley sets right those who have spoken of Shelley as a boy whose education was neglected. He was duly instructed, she declares—though it is obvious that never genius came into the world more calculated by its eccentricity to distance every orderly instructor. Nor was Bysshe—which, not Percy, seems to have been his family name—denied home sympathy in his pursuits and strivings. The legends and day-dreams which he delighted to conjure up found a ready audience among his sisters,—and one of these, Elizabeth, began to write verses as early as her brother. Like his, her verses are in the sentimental style of such ditties as 'Mary le More,' and show no indication of that peculiar taste and temper which were one day to make the family name so famous in the roll of English poetry. Bysshe, however, treasured Elizabeth's rhymes, copied them for his correspondents, and not improbably introduced them among his own. We fancy that the lyrics in the bombastic 'St. Irvyne, the Rosicrucian,' one of Shelley's first essays in print, may have had such an origin.

—and the more, because we are told that “the boy and girl wrote a play secretly, and sent it to Mathews, the comedian, who after a time returned it with the opinion that it would not do for acting.” A few more reminiscences of this kind are given in addition to what had been formerly told concerning the struggle into life of Shelley as a schoolboy at Clapham and Eton. At this stage of the narrative, Mr. Hogg begins to bring himself forward, with personal reminiscences and parallels not indispensable to his narrative,—more than once reminding us of the running commentary made by *Le Balafre* in Scott’s ‘*Quentin Durward*,’ on the experiences and sufferings of his nephew, the Scottish Archer. The college adventures of the *Pylades*, to whom he was *Orestes*, were published in the *New Monthly Magazine* under the superintendence of Sir Edward Lytton,—and are more carefully written than the more modern portions of the biography. They close abruptly with the expulsion from college of the poet and his biographer, and the dismay of their respective parents.—The young men, apparently more delighted than distressed at the sensation which they had excited, came up to Babylon in company, and set out in search of lodgings.—

"We found several sets which seemed to me sufficiently comfortable, but in this matter Bysse was rather fanciful. We entered a pleasant parlour,—a man in the street vociferated, 'Mackarel, fresh mackarel!' or 'Muscles! lilywhite muscles!' Shelley was convulsed with horror, and, clapping his hands on his ears, rushed wildly out of doors. At the next house we were introduced to a cheerful little first floor, the window was open, a cart was grinding leisurely along, the driver suddenly cracked his whip, and Shelley started; so that would not do. At one place he fell in dudgeon with the maid's nose; at another he took umbrage at the voice of the mistress. Never was a young beauty so hard to please, so capricious! I began to grow tired of the vain pursuit. However, we came to Poland Street; it reminded him of Thaddeus of Warsaw and of freedom. We must lodge there, should we sleep even on the step of a door. A paper in a window announced lodgings; Shelley took some objection to the exterior of the house, but we went in, and this time auspiciously. There was a back sitting-room on the first-floor, somewhat dark, but quiet; yet quietness was not the principal attraction. The walls of the room had lately been covered with trellised paper; in those days it was not common. There were trellises, vine-leaves with their tendrils, and huge clusters of grapes, green and purple, all represented in lively colours. This was delightful; he went close up to the wall, and touched it: 'We must stay here; stay for ever!' There was some debate about a second bed-room, and the authorities were consulted below; he was quite uneasy, and eyed the cheerful paper wistfully during the consultation. We might have another bedroom; it was upstairs. That room, of course, was to be mine. Shelley had the bed-room opening out of the sitting-room; this also was overspread with the trellised paper. He touched the wall and admired it. 'Do grapes really grow in that manner anywhere?'—*Yes, I believe they do!*—'We will go and see them then, soon; we will go together!'—*Then we shall not stay here for ever!* * * We walked one day to Wandsworth, where some of his younger sisters were at school. At that time Bysse had a warm affection for his mother, and was passionately fond of his sisters. I remained outside, whilst he went into the house for a little while. When we stopped at the gate, a little girl, eight or ten years old, with long, light locks streaming over her shoulders, was scampering about. 'Oh! there is little Hellen!' the young poet screamed out with rapturous delight. On our return he informed me, that the pretty child was his third sister, and he then first told me the object of our walk; for he took a pocketful of cakes to a school-girl with as much mystery as Pierre and Jaffier plotted against the government of Venice."

The following scene is curious:—

"Shelley took me one Sunday to dine with his father, by invitation, at Miller's hotel, over Westminster Bridge. We breakfasted early, and sallied forth, taking, as usual, a long walk. He told me that his father would behave strangely, and that I must be prepared for him; and he described his ordinary behaviour on such occasions. I thought the portrait was exaggerated, and I told him so; he assured me that it was not. Shelley had, generally, one volume at least in his pocket, whenever he went out to walk. He produced a little book, and read various passages from it aloud. It was an unfavourable and unfair criticism on the Old Testament, some work of Voltaire's, if I mistake not, which he had lately picked up on a stall. He found it amusing, and read many pages aloud to me, laughing heartily at the excessive and extravagant ridicule of the Jewish nation, their theocracy, laws, and peculiar usages. We arrived at the appointed hour of five at the hotel, but dinner had been postponed until six. Mr. Graham, whom I had seen before, was there. Mr. Timothy Shelley received me kindly; but he presently began to talk in an odd, unconnected manner; scolding, crying, swearing, and then weeping again: no doubt, he went on strangely. 'What do you think of my father?' Shelley whispered to me. I had my head filled with the book which I had heard read aloud all the morning, and I whispered in answer: 'Oh, he is not your father. It is the God of the Jews; the Jehovah you have been reading about!' Shelley was sitting at the moment, as he often used to sit, quite on the edge of his chair. Not only did he laugh aloud, with a wild, demonical burst of laughter, but he slipped from his seat, and fell on his back at full length on the floor. 'What is the matter, Bysse? Are you ill? Are you dead? Are you mad? Why do you laugh?' It was not easy to return a satisfactory answer to his father, or to Mr. Graham, who came to raise him from the ground; but the announcement of dinner put an end to the confusion. We dined comfortably. Some time after dinner, Bysse had gone out on an errand for his father,—I think, to order post-horses for the next morning. The father addressed me thus: 'You are a very different person, sir, from what I expected to find; you are a nice, moderate, reasonable, pleasant gentleman. Tell me what you think I ought to do with my poor boy? He is rather wild, is he not?'—'Yes, rather.'—'Then, what am I to do?'—'If he had married his cousin, he would perhaps have been less so. He would have been steadier.'—'It is very probable that he would.'—'He wants somebody to take care of him: a good wife. What if he were married?'—'But how can I do that? It is impossible; if I were to tell Bysse to marry a girl, he would refuse directly. I am sure he would; I know him so well.'—'I have no doubt that he would refuse, if you were to order him to marry; and I should not blame him. But if you were to bring him in contact with some young lady, who, you believed, would make him a suitable wife, without saying anything about marriage, perhaps he would take a fancy to her; and if he did not like her, you could try another.' Mr. Graham then interposed, and said that was an excellent plan, and Mr. Shelley conversed with him for some time in a low voice. They went over a list of young women of their acquaintance. I did not know these ladies even by name, so I paid little attention to their conversation, which terminated suddenly when Bysse returned. Another bottle of port was proposed, for the honourable member, whatever his merits or defects might be, was jolly and hospitable. 'They have older wine in this house, than any they have brought us yet; let us have a bottle of that!' Nobody was inclined to drink more wine, and therefore we had tea. Mr. Graham made tea; he was Mr. Shelley's factotum, and he was always civil and attentive. After tea our jovial host became characteristic again; he discoursed of himself and his own affairs; he cried, laughed, scolded, swore, and praised himself, at great length. He was so highly respected in the House of Commons: he was respected by the whole House, and by the Speaker in particular, who told him that they could not get on without him. He assured us that he was greatly beloved

in Sussex. Mr. Graham assented to all this. He was such an excellent magistrate. He told a very long story, how he had lately committed two poachers: 'You know the fellows, Graham, you know who they are.' Mr. Graham assented. 'And when they got out of prison, one of them came and thanked me.' Why the poacher was so grateful the worthy magistrate did not inform us. 'There is certainly a God,' he then said; 'there can be no doubt of the existence of a Deity; none whatever.' Nobody present expressed any doubt. 'You have no doubt on the subject, sir, have you?' he inquired, addressing himself particularly to me. 'None whatever.'—'If you have, I can prove it to you in a moment.'—'I have no doubt.'—'But perhaps you would like to hear my argument?'—'Very much.'—'I will read it to you, then.' He felt in several pockets, and at last drew out a sheet of letter-paper, and began to read. Byshe, leaning forward, listened with profound attention. 'I have heard this argument before,' he said; and, by-and-bye, turning to me, he said again, 'I have heard this argument before.'—'They are Paley's arguments,' I said.—'Yes!' the reader observed, with much complacency, turning towards me, 'you are right, sir,' and he folded up the paper, and put it into his pocket; 'they are Paley's arguments; I copied them out of Paley's book this morning myself: but Paley had them originally from me; almost everything in Paley's book he had from me.' When we parted, Mr. Shelley shook hands with me in a very friendly manner. 'I am sorry you would not have any more wine. I should have liked much to have drunk a bottle of the old wine with you. Tell me the truth, I am not such a bad fellow after all, am I?'—'By no means.'—'Well, when you come to see me at Field Place, you will find that I am not.' We parted thus; he lived just thirty-three years longer, but we never met again. I have sometimes thought that if he had been taken the right way, things might have gone better; but this his son, Byshe, could never do, for his course, like that of true love, was not to run smooth. 'Paley's arguments! Paley's books!' I said to my friend, as we walked home.—'Yes, my father always will call him Paley; why does he call him so?'—'I do not know, unless it be to rhyme to Sally.'"

Not long after this, the two college-mates, instead of living in the trellised room "for ever," (a favourite dream of Shelley's whenever he arrived in any new abode), separated. Mr. Hogg went to York, and a brisk correspondence began. In a letter, dated May, 1811, we find a verse or two which indicate a lyric fancy more individual and delicate than that of the days when Byshe and his sister Elizabeth wrote in company. There is something of our Shelley in the following verse.—

To the Moonbeam.
Moonbeam, leave the shadowy vale,
To bathe this burning brow.
Moonbeam, why art thou so pale,
As thou walkest o'er the dewy dale,
Where humble wild flowers grow?
Is it to mimic me?
But that can never be;
For thine orb is bright,
And the clouds are light,
That at intervals shadow the star-studded night.

In these letters, too, we begin to find frequent allusion to the Westbrooks. Miss Shelley had already told us, with regard to her first sister-in-law—

"About Miss Westbrook; I recollect hearing Byshe married her, because her name was Harriet. She was not a person likely to attach him permanently; I remember her well; a very handsome girl, with a complexion quite unknown in these days—brilliant in pink and white—with hair quite like a poet's dream, and Byshe's peculiar admiration."

We had been already told of an early love, the course of which did not run smooth. Yet we cannot imagine that if Shelley had thriven in place of failing, the happiest marriage or the most devoted wife would have brought order into that chaos of things beautiful, strange, and

incoherent which make up the world of his aspiration. So far as we can compose a picture from Mr. Hogg's hints, descriptions, sketches, and recollections, Harriet Westbrook seems to have been a bride with whom any young poet might have contented himself,—one, too, whose society and sympathy were for a considerable time sufficient to Byshe's happiness.—

"It has been represented by reckless or ill-informed biographers that Harriet was illiterate, and therefore she was not a fit companion for Shelley. This representation is not correct; she had been well educated; and as the coffee-house people could not have taught her more than they knew themselves, which was little or nothing, she must have received her education at school; and she was unquestionably a credit to the establishment. Drawing she had never learned, at least she gave no indications of taste or skill in that department; her proficiency in music was moderate, and she seemed to have no very decided natural talent for it; her accomplishments were slight, but with regard to acquisitions of higher importance, for her years, she was exceedingly well read. I have seldom, if ever, met with a girl who had read so much as she had, or who had so strong an inclination for reading. I never once saw a Bible, a prayer-book, or any devotional work, in her hand; I never heard her utter a syllable on the subject of religion, either to signify assent or dissent, approbation, or censure, or doubt; Eucharis, or Egeria, or Antiope, could not have appeared more entirely uninstructed than herself in such matters. I never heard her say that she had been at church, or ever once visited any place of worship; never, in my hearing, did she criticize any sermon, as is so common with the generality of young ladies, or express admiration of, or curiosity concerning, a popular preacher. Her music was wholly secular; of the existence of sacred music she seemed to be unconscious, and never to have heard the illustrious name of Handel. Her reading was not of a frivolous description; she did not like light, still less trifling, ephemeral productions. Morality was her favourite theme; she found most pleasure in works of a high ethical tone. 'Telemachus' and 'Belisarius' were her chosen companions, and other compositions of the same heaven, but of less celebrity. She was fond of reading aloud; and she read remarkably well, very correctly, and with a clear, distinct, agreeable voice, and often emphatically. She was never weary of this exercise, never fatigued; she never ceased of her own accord, and left off reading only on some interruption. She has read to me for hours and hours; whenever we were alone together, she took up a book and began to read, or more commonly read aloud from the work, whatever it might be, which she was reading to herself. If anybody entered the room she ceased to read aloud, but recommenced the moment he retired. * * If it was agreeable to listen to her, it was not less agreeable to look at her: she was always pretty, always bright, always blooming; smart, usually plain in her neatness; without a spot, without a wrinkle, not a hair out of its place. The ladies said of her, that she always looked as if she had just that moment stepped out of a glass-case; and so indeed she did. And they inquired, how that could be? The answer was obvious; she passed her whole life in reading aloud, and when that was not permitted, in reading to herself, and invariably works of a calm, soothing, tranquillising, sedative tendency; and in such an existence there could be nothing to stain, to spot, to heat, to tumble, to cause any the slightest disorder of the hair or dress. Hers was the most distinct utterance I ever heard."

It seems a strange discord in such a character as the above to find again and again mentioned as one of this child-wife's peculiarities—her perpetual disposition to consider and tamper with the idea of suicide, which in other cases than hers has been noted as bringing about its own terrible fulfilment. In all matters of household prudence, however, Mrs. Shelley seems to have been nearly as reckless and un-

instructed as *Dora* in Mr. Dickens's 'David Copperfield.' Anything more straggling, comfortable, and inconsequent than the married life of these young creatures cannot be conceived. So far as we can make out, the amount of their resources was not ascertained,—wholly depending, as it did, on the favour and the caprice of the gentleman who had set up Paley with his arguments. They were perpetually flying about in search of a residence, perpetually "perching" in some spot, so delightful that they determined to stay there forever,—and when guests invited to share their Eden arrived, the pair was gone no one knew whither.—By way of introducing some order into the concerns of two people no more fit to fight for themselves than the Babes in the Wood, of ballad memory, one of Mrs. Shelley's sisters arrived to take up her abode—if abode it could be called—with them. On this woman, Mr. Hogg pours out all his phials of bitterness with an energy not justified by any charges proved or traits of character noted. Was it that the husband's *Achates* could not bear the wife's sister as a counter influence? Some idea of the kind is our only solution for the animus of Mr. Hogg's picture of Miss Eliza Westbrook. He takes as much pains to represent her offensive qualities as Charlotte Smith, or Bage, or other of the second-rate novelists sixty years ago, used to take in describing the maiden aunt, or prim sister, or covetous mother-in-law, who was to work out the malice and disturbance of the plot. Yet, on summing up Mr. Hogg's whole evidence, we can find the poor woman under accusation guilty of nothing more than a desire to recommend those usages and considerations which distinguish the artist's home from the stroller's caravan,—and of a rather immoderate propensity for brushing her hair! Much is it to be wished that, in place of such gossip as this,—such a raking out and parading of the foibles of obscure people, whose mediocrity should have been their protection,—Mr. Hogg could have shown us (as Shelley's *confidant*, we think, might have done) how the poet's mind was growing—on which side of the world of literature, or romance, or philosophy, it was taking in stores—how, in short, betwixt the accidents of life and the tendencies of nature, it was being shaped, and shaping itself, into that peculiar fountain, from which the waters welled forth with a music so new, so unborrowed, so hauntingly sweet, and so deep in its flow.—We would gladly exchange many a caustic allusion to the hair-oil of poor Miss Eliza Westbrook for more revelations of the poet's training. These, however, Mr. Hogg disdains, or is incapable of giving. His notices of the successive literary appearances of Shelley will say nothing save to people who need not be taught. What, for instance, will the general reader gather in regard to 'St. Irvyne,' save that it was a book of some sort? The feverish, unnatural, sentimental novel, which lies before us, with its indications of unpopular philosophies, with its scenes of shocking crime, with its platitudes and meagreness, so far as narrative power is concerned, and with its interspersed verses, as well merits a page or two in the poet's life as the 'Hours of Idleness' does in Byron's. There are other passages, too, to be wrought out, which Mr. Hogg has left to some successor. Among these is the correspondence volunteered by Shelley to Felicia Browne (afterwards Mrs. Hemans), without, we believe, his having seen her. He had become acquainted with her poetical talent: he may have heard of the loveliness to which all who knew her when a girl bore testimony (and which was as striking as it proved evanescent): but it has been said (at

least she used to say) that he addressed her a singular letter or letters, tempting her mind

the mortal chain

Of Custom . . . burst and read in twain,—

(to quote from his own memorable dedication to 'The Revolt of Islam')—and to embrace the most uncompromising scepticism of opinion. There is here little more than intimation that some communication had passed betwixt the young poet and poetess, and a mention of the latter in one of Shelley's letters as a "tigress,"—the inappropriateness of which noun is exquisite enough to make the lady, who possessed humour in a rare quantity, laugh in her grave,—could such thing be.

What has been said, and the details dwelt upon, may, we apprehend, convey our impression of the quality of this biography, and of the shortcomings of its writer. In the above, however, the first volume has been principally dealt with. The second one contains matter and anecdote, with which we may deal separately; being absolved, should we do so, by the above remarks, from the necessity of any further dissertation or analysis.

Description of a Skeleton of the Mastodon Giganteus of North America. By John C. Warren, M.D., with 30 Plates. (Boston, Wilson & Son.)

WE have no more agreeable office than to record the numerous examples of munificent patronage emanating as well from private as from public sources, which are daily bestowed upon the furtherance of science in America,—by the publication and liberal distribution of scientific works, illustrated with a profusion and beauty worthy of their objects. Of the truth of this statement our own public and private libraries afford ample testimony. It is not only by private munificence, in which ill-natured cavillers might sometimes fancy the possible alloy of ostentation, but by the patronage of Government and the liberality of public institutions that these results, so important to the scientific character and progress of a nation, are produced. As an example of the first of these, we need only refer to the almost incredible extent of the public subscription for the magnificent work of Prof. Agassiz, now in course of publication, 'On the Natural History of the United States.' Of the ultimate dimensions of this great work some remote idea may be gathered from the fact, that the first instalment, just now published, comprising only, in addition to an introductory essay on classification, the description of American Testudinata, extends to two quarto volumes, illustrated by thirty-four plates, at a cost of seven guineas! Of the present number of subscribers in the United States, we are unable to speak with certainty; but we understand that before a line of it was published, they amounted to no fewer than 2,500, at an ultimate cost of not less than 30 guineas each, if we may judge by a comparison of the probable future by the present portion; and this, too, for a work which many of the subscribers can scarcely hope to live to see completed. The Government patronage of scientific publication in that country is such as to afford a laudable example to some nearer home; and needs only to be exemplified by the issue of the splendid works of Dana and many others; and as regards the liberality of their scientific institutions we have now before us one of many instances of liberal expenditure of its funds which have done the Smithsonian Institution so much honour.

Our readers are probably aware that this flourishing and highly respectable Association took its rise from the disappointed expectation

of a testy English gentleman, whose paper, read before the Royal Society, was refused publication in the Transactions of that learned body. His large property, which he had destined to enrich the great scientific institutions of his native country, was, in a fit of resentment at this, as he conceived, undeserved slight, transferred by his will to the United States of America, for the purpose of founding a cognate institution; and the present flourishing and efficient SMITHSONIAN INSTITUTION is the result. It cannot be a matter of regret on the part of any real friend to the progress and extension of science, that this diversion of a large property from our own emporium of science to our transatlantic relations should have taken place. Without it, probably, many years would have transpired before such an association would have been formed spontaneously; and it is a pleasant feature in its present administration, that it dispenses with a liberal hand to the scientific Societies, and even to individual cultivators of science in this country, the publications which have resulted from this singular consequence of personal pique and disappointed vanity.

The work before us has now reached a second edition,—a remarkable circumstance, considering the subject and the expense of the publication. In an advertisement the author tells us that "the first edition has been distributed to Universities, learned Societies, and individuals in this country and in other parts of the world, chiefly through the Smithsonian Institution. Applications have been made, both here and in Europe, to purchase copies; but these requests could not be gratified without departing from a rule which the author had laid down. To satisfy these applications, however, he has now concluded to issue, for sale, a second edition, with such improvements as time and experience have suggested." It exhibits a thorough acquaintance with the subject, and is, in fact, one of the most complete and beautifully executed monographs we have ever seen. Careful comparisons of all the remains of the gigantic elephantine creature of which it principally treats, and of this with its cognate herbivorous monsters, both existing and extinct, and a review and criticism of the labours of others in the same field of research, have enabled the author fairly to exhaust the subject. The printing and general "getting up" of the work is such as we rarely see, except from the American press. The plates, thirty in number, are worthy the pencil of Dinkel or Scharrf; and the Frontispiece especially, which gives a representation of the entire restored skeleton, is a masterpiece of this class of Art. The work is with great propriety dedicated to our own Prof. Owen, by the side of whose great works it ought to take its place on the shelves of every important library of natural science. It is, however, a remarkable fact that, of the numerous works and papers which have emanated from our great Comparative Anatomist, bearing more or less closely upon the subject of Dr. Warren's book, he mentions only two, in the list of works which he had consulted, and these by no means the most important in their relation to the subject of which he treats. It is evident that this arose from an ignorance of much that Prof. Owen had written, of which we have a remarkable proof in his attributing to a French anatomist, M. Pomet, that arrangement of the Ungulate Animals—the combination of the Ruminantia and Pachydermata into one order, and their division into the families of Artiodactyla, Perissodactyla, Ruminantia, and Proboscidea—which is so entirely identified with our own Professor's name,

and the working out of which has done him so much honour. Prof. Owen's first promulgation of this arrangement will be found in an elaborate paper in the *Proceedings of the Geological Society*, for 1848, page 103, having been read before that Society on the 3rd of November in the previous year. M. Pomet's arrangement and nomenclature, according to Dr. Warren's quotation from him, are absolutely identical, and copied almost verbatim. A more barefaced instance of literary piracy we never met with; for which, however, Dr. Warren is only so far responsible as having repeated the offence through unaccountable ignorance.

Brazil and the Brazilians, portrayed in Historical and Descriptive Sketches. By the Rev. D. P. Kidder, D.D., and Rev. J. C. Fletcher. Illustrated by 150 Engravings. (Philadelphia, Childs & Peterson; London, Trübner & Co.)

Brazil is what is termed a rising country. It is of greater area than the United States; and the Portuguese who colonized it have been so far compared with the Anglo-Saxons of North America, in that they effected in a Lusitanian fashion in South America, what the Anglo-Saxons effected and perfected in the North.

Three centuries and something more have elapsed since the first explorers and adventurers entered that "Hidden Water" which forms the almost land-locked Bay of Rio; and where the Tamoya Indians once leaped by fire-glare in the war-dance, gaslights pour down their lustre, and omnibuses run "all the way for 4d." Rio, indeed, looks down upon the oldest city in the United States as a sort of *parvenu*, for Rio is older than the oldest of the Anglo-American cities, and though she be less active, yet a population of 300,000 inhabitants indicates something like progress, and warrants the conclusion that where so many are congregated together, with such advantages as Rio presents to them, there, too, must be, or at least ought to be, industry and wealth. There are mixed benefits and evils at Rio, as is generally the case in civilized countries;—among these may be reckoned, civil liberty, religious toleration, and execrable smells. Since the Brazilians have done so much to secure the first two, we may be reasonably surprised that they do little or nothing to abolish the third; but they are, in fact, the Dutchmen of South America; they are slow in many things, like their mails, which creep at the rate of twenty miles in four-and-twenty hours. On the other hand, they are addicted to finery, and a Brazilian beau must look uncommonly splendid with a breast-pin of brilliant beetles set in gold. The Government has not taken advantage of its opportunities. The city might have been the grandest in the world; even now, in proportion to its population, it stands upon more ground than any other city in the world, and yet many of its streets are so narrow that only one vehicle can pass at a time.

It was from this spot that Americus Vesputius carried to Europe the famous dye-wood, so like to *brazas*, or coals of fire used in the chafing-pans of the Portuguese, that the latter called the place from whence the dye-wood came the "land of *brazas*," and thus arose the name of Brazil. There is one circumstance connected with the settlement of this country, so singular as to merit especial attention. "Coligny's emigrants," as the old Huguenot refugees were called who settled here, increased so much in numbers and power, that they would certainly have gained the country for the French crown, their allegiance to which they had never thrown off, but for the persecution

they endured at the hands of French Catholics, who succeeded in getting them ejected from the country. Here was a splendid chance lost by a sordid policy!

Then, the discovery of gold was destructive to the healthy progress of the country. Men cared only for the metal, and nothing for the soil in which it grew. Their pride was to be all gold, and even down to a late period it was no uncommon thing for a Brazilian gentleman to have a service of gold plate, without possessing a steel knife for his guests to cut what was before them; and while the commonest utensils in his house were of the much-coveted gold, he had perhaps but one glass tumbler in all his household.

In fact, there was a superabundance of the precious metal and comparative poverty. It could hardly be otherwise, for till the arrival of the Regent of Portugal, in 1808, the trade with Brazil was as shackled as that of China or Japan. The ports then became free, and progress commenced; but the progress most desired was impeded by the 23,000 native Portuguese who found their way to Brazil in the wake of the old refugee court from Europe. These were a greater abomination in the land than the Scots in London under James the First; they over-rode every Brazilian and Brazilian sentiment, and rendered themselves so hateful, as long as they could cling together and give annoyance, that at last the general discontent exploded in revolution, and that revolution was not happily carried out to its full end, till a fair and free constitution was established under the present enlightened and popular Emperor.

Now, the word seems "Forward!" from all parties save that of the Old Church. The lingerings here of an ignorant, careless, and barbarous time are very singular. In the Church of Nossa Senhora da Gloria, there are pictures of Acteon and his dogs, and there are plump Cupids whom young ladies may think worthier of worship than the most intellectual cherubim with their chins resting abstractedly on clouds, and who are all head and no heart. Under the old *régime*, a good orthodox benefactor of his fellow-men in Brazil hardly knew whether his humanity was taking him. As in pagan regions, he was pretty certain to be finally enrolled amongst the gods. Thus, Anchieta, an excellent citizen of old days, is placed by Vasconcellos, a little above God himself! Vasconcellos gravely informs us, that some of the miracles of Anchieta, performed after his death, "were of a more elegant taste than many in Scripture!" Poor old Anchieta! He might have effected a lasting good in the sixteenth century, if he could have had his way. The priesthood told him he was divine. The fine old fellow declared that he was only a humble mortal, desirous of benefiting his fellow creatures; it was of no use; and, as we have just stated, the alleged miracles performed at his grave were held to be in a more "elegant taste than those recorded in Holy Writ."

In discipline, but not in usefulness, Anchieta was surpassed by Juan Almeida, a very pretty name, the owner of which, however, was no other than honest Jack Martin, a London lad, who, in the days of our Elizabeth, was a stout Protestant boy, but who, going over to Brazil, took local colour, and became converted. Jack Martin is a saint honoured by the Brazilian Church,—not as Protestant Jack, but as Catholic Juan. The distinction was prettily marked out by the device on the medal struck in commemoration of Almeida, *alias* Martin:—on one side was "England," on the other "Brazil"; beneath one figure you read "Hinc Anglus," and beneath the other, "Hinc An-

gelus,"—a bit of wit stolen from an early and dignified pun-maker at Rome.

These traditions are still lively among a people who live in the finest air that ever fell from heaven to be contaminated by the foulest smells that ever rose from earth,—or from the people and houses on its surface. Among this people we find Elephantiasis to be common. One sapient personage thought he had found a specific remedy for the swelling evil by applying a rattlesnake to the diseased part. The result was decisive; the disease was stopped by the death of the patient. It is curious that amid such villainous smells as those in and about Rio yellow fever should be rare,—yet such is the case; but if the stench be too powerful for the fever to live therein, immortality flourishes rather too vigorously,—and so does quackery, or indifference. Witness the fact that in 1853 not less than 630 foundlings were registered in Rio, and of these 515 were speedily on another register as having died! Well may this sort of practice be called "*une boucherie*,"—it is, in truth, slaughtering work.

Of the country, on some prominent features of which we have slightly touched, Dr. Kidder and Mr. Fletcher write like sensible, observant, painstaking men. They are, perhaps, a little prejudiced when religious matters are before them; on which occasion they speak more like advocates than judges. On all other occasions, they are unexceptionable. They really open up Brazil to tarry-at-home travellers. Its inner life of all classes; its outer life; its history, politics, prospects, pleasures, abominations, climate, morals, manners, or minor morals; its air above; its glorious surface, and the very bowels of the earth beneath,—nothing is omitted. Brazil was never before so fully, so faithfully, and so artistically photographed. Certainly, we are not acquainted with any book which contains within itself such a wide range of information as may be found in this single volume, from which we proceed to make a few extracts,—the first of which especially concerns Englishmen.—

"The Brazilians are not the only proprietors of slaves in the Empire. There are many Englishmen who have long held Africans in bondage,—some for a series of years, and others have purchased slaves since 1843, when what is called the Lord Brougham Act was passed. By this act it is made unlawful for Englishmen to buy or sell a slave in any land, and by holding property in man they are made liable, were they in England, to prosecution in criminal courts. The English mining-company, whose stockholders are in Great Britain, but whose field of operations is S. João del Rey in Brazil, own about eight hundred slaves, and hire one thousand more."

We have spoken of the gaslights of the city,—there are other lights in the country.—

"One evening I walked from Heath's toward the 'Happy Valley,' but, not prolonging my promenade far in that direction, I entered a forest and pursued my way to the edge of a precipice, or rather a crater-like hollow whose centre was a thousand feet below me and whose sides were covered with trees. The night was dark, and it had fallen so suddenly after the brief twilight, that, so far as anticipation was concerned, I was unprepared for it. Before retracing my steps I stood for a few moments looking down into the Cimmerian blackness of the gulf beneath me; and, while thus gazing, a luminous mass seemed to start from the very centre. I watched it as it floated up, revealing, in its slow light, the long leaves of the *Euterpe edulis* and the minuter foliage of other trees. It came directly toward me, lighting up the gloom around with its three luminosities, which I could now distinctly see. This was the *Pyrophorus noctilucus*, so well known to every traveller in the Antilles and in Tropical America. It is of an obscure, blackish brown, and the body is everywhere covered with a short, light-brown pubescence.

When it walks or is at rest, the principal light it emits flows from the two yellow tubercles; but, when the wings are expanded in the act of flight, another luminous spot is disclosed in the hinder part of the thorax. These luminosities—supposed to be phosphoric in their composition—are so considerable that the fire-fly is often employed in the countries where it prevails as a substitute for artificial light. In the mountains of Tijuca I have read the finest print of 'Harper's Magazine' by the light of one of these natural lamps placed under a common glass tumbler, and with distinctness I could tell the hour of the night, and discern the very small figures which marked the seconds of a little Swiss watch. The Indians formerly used them instead of flambeaux in their hunting and fishing expeditions; and when travelling in the night they are accustomed to fasten them to their feet and hands. In some parts of the tropics they are used by the *senhoritas* for adorning their tresses, or their robes, by fastening them within a thin gauze-work; and through them their beacons become indeed 'bright particular stars.' It was of this fire-fly (which resembles, in everything but colour, the 'snapping-bug' of the Mississippi Valley) that Mr. Prescott, in his 'Conquest of Mexico,' narrates the terror which they inspired in the Spaniards in 1520. 'The air was filled with "cocuyos," (*Pyrophorus noctilucus*), a species of large beetle which emits an intense phosphoric light from its body, strong enough to enable one to read by it. These wandering fires, seen in the darkness of the night, were converted by the besieged into an army with matchlocks.' Such is the report of an eye-witness,—old Bernal Diaz."

The following passage from a letter written at Francisco do Sol, curiously enough exhibits an incident of the Russian War, as well as the Muscovite method of meeting worthy foemen.— "As the little canoe in which we went from the steamer to the town neared the inner harbour, where vessels were moored close to the shore, I perceived two which looked remarkably desolate and forlorn. They were Russian vessels which were found near this port at the commencement of hostilities, and, fearing to be *raabed* by some H.B.M. 'Bulldog,' 'Grabber,' or 'Jowler,' slid into this out-of-the-way place. It appears very singular to see these Northern birds of the ocean clipped of their wings *here*. They are truly out of place; for their yards are taken off, the topmasts are down, and, with their stiff hulks, awnings of canvas in the house-roof style, and with their general want of rigging, they seem like the 'Fury' and 'Hecla' in their Greenland clothes, or rather as if the winter-bound Bay of Archangel were their resting-place, and it and the surrounding shores were suddenly clad by the 'Hand divine' with the warmth and flowers and verdure of this perpetual-summer land."

We conclude with the notice of a new disease.—

"At Limeira I became aware of a new disease, which, like the *gottre*, seems to be confined to certain localities. I was sitting in the office of Dr. —, conversing with him in regard to Brazil, when I observed a Portuguese, about sixty years of age, enter, and demand, with great earnestness, if he thought that he could live. Soon after, a middle-aged Brazilian came, and, seeming to cling to the words of the physician as tenaciously as to a divine oracle, made nearly the same interrogatory. Neither of these men appeared in ill health, and, if I had not heard them state that they had great difficulty in swallowing, I would have considered them in a perfect sanitary condition. Upon inquiry, I ascertained from the doctor that these men had a disease which is widely prevalent in some portions of Interior Brazil, but he has never seen a notice of it in any medical work whatever. The Brazilians call it *mal de engago*. The first indication of its existence is a difficulty in swallowing. The patient can swallow dry substances better than fluids. Wine or milk can be drunken with more facility than water; still, both are attended with difficulty. To take thin broth is an impossibility. In some cases fluids have been conveyed to the stomach in connexion with some solid. The per-

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son thus affected appears to be in good health, but in five or six years death ensues from actual starvation. The sufferings of such a one was described to me as most horrible. Some physicians in the province of San Paulo think it a paralysis of the oesophagus; but Dr. —, who has seen many cases of *mal de engango*, inclines to the belief that it is a thickening of the mucous membrane. As the oesophagus is in general the least affected by disease of any part of the body, and is very rarely paralyzed, he cannot believe that so widespread a disease as the *mal de engango* can proceed from paralysis. Living as he does in the interior, it is difficult to obtain a subject for dissection, or permission to make a post-mortem examination, and therefore he has had no opportunity for a thorough investigation of the disease. * * He informed me that he was called to visit a man suffering from this malady eighty miles from Limeira, and to his astonishment he found in the same room no less than nine persons similarly affected. As yet no remedy has been found. The full extent of country over which the *mal de engango* prevails is not known; but to this physician's certain knowledge it exists from Limeira (two hundred miles from the sea-coast) to Goyaz,—a distance of four hundred miles. It is not found upon the coast; and a journey to the sea-board always benefits the afflicted patient. In 1855 I communicated the above facts in regard to the *mal de engango* to the New York 'Journal of Commerce.' A few days after its publication, a physician of Brooklyn suggested, in the columns of the same journal, that there might be *erysipelas* at the bottom of the disease. He gave, as an instance, one of his own patients who suffered from symptoms like those described, and which finally resulted in the discovery of *erysipelas*. I know that one case of similarity in a disease does not prove a general rule: still, the subject is worthy of investigation.

We close this interesting volume, to which our extracts and analysis render but indifferent justice,—so difficult is it to give a faithful idea of a volume of above six hundred pages. We repeat, however, that it is the best book of general information on Brazil that has yet been our task and pleasure to peruse.

OUR LIBRARY TABLE.

The Hair and Beard, and Diseases of the Skin; being two Lectures by George Sexton, M.D. (Gilbert).—With the cutaneous lecture, not being medically disposed for the moment, we will have nothing to do—howsoever we are tempted by the insidious motto from 'Othello' on the title-page, one which we recollect to have seen, by way of recommendation to a "patent wash-ball." Healthy hair and a beautiful beard, whether black or blue, however, are a less morbid subject. Though Mrs. Crosland has fastened on them as pegs on which spiritual mysteries may be hung, we will not be enticed into dreaming; but accepting carryot locks as a red fact, ebon tresses as part of the poet's practicable stock in trade, and beards and moustaches as prefiguring (it has been complained) predatory and ferocious personages, let us see how our lecturer dresses his subject—with what manner of unguents, razors and curling-tongs he approaches *Samson's* strength and *Godiva's* veil, and the fantastic charm of "Golden Locks" in the fairy tale. Dr. Sexton is at once scientific, impulsive, partizan and traditional. He begins with enumerating national arrangements of the hair—such as the Chinaman's tail and the Papuan's wire cage—the moustache dear to Shakespeare—the *collier à la ôre*, by aid of which Mrs. Trollope's *Major Allen* subdued that florid *Dalila*, the *Widow Barnaby*. After this Dr. Sexton proceeds to tell us the rate at which the hair grows. Most shaving men, says he, aged eighty, must have mown down "twenty-seven feet of beard" during their lives, almost enough to stuff a mattress. Thirdly, he gives us statistics of brown, black, auburn, and lint-white heads—numbering how many hairs pate and poll can carry. The blonde, being the finest, is stated to be the thickest crop. Next we have the anatomical structure, and from that sweep on to the

poets. Our lecturer has clearly his prepossessions, not to say prejudices—eschews the raven, endures the nut-brown, revels in the golden—in this sympathizing with the "*Biondina*" of Venice, who was wont, in the days of Palma and Titian, to bleach the dark dye of nature out of her hair, so as to make her coronal fair and fashionable. After this we find ourselves engaged in an onslaught on the hair-dressing tribe, "with all their trumpery"; deep in the difficult questions of powder, pomatum, washes, &c., and called on to study that ill-understood phenomenon, grey hair—a wintry sign, as dear to the poets as the veriest armful of golden tresses which ever fell heavy on the shoulders of *Neera*. The Doctor does not seem to have much taste for snow pictures. Does he find Christmas a calamity? Youth is passing sweet—middle age difficult, for then the struggle of life is only half abandoned; wherefore should not age be "frosty but kindly"? The "pepper and salt" time is trying to either *he* or *she*; but once out of that period, persons anxious to look well may still emerge into a beauty, of its kind attractive. French women (not the worst oracles in the world as regards what is becoming) know the decorous grace and value of this sign of life's decline; they will have nothing to do with any suppressing or mystifying expedients. The *Medusa*, aged threescore years and ten, who are to be seen in so many a London drawing-room as pink as *Hebe*, as darkly tressed as *Judith*, have no sufferance in the *Faubourg*. Age there takes its confessed place and its throne. Having by this rhapsody assisted Dr. Sexton in his advocacy of Nature, we are bound to say, that the concluding section of his discourse, given over principally to exaltations of the razor and denunciations of the beard, lacks solidity, if not sincerity. Let him shave ever so sharply himself, he will hardly persuade persons who are nervous that shaving is a luxury, and not a diurnal torment; nor will he convince any one having a pictorial eye that smug chin and naked cheek are a whiter more defensible on the score of the picturesque, than the cropped head of the Chinese or the fanciful barren island which crowns the friars of certain religious orders. We cannot admit that the lecturer has made the most of his subject.

Post-Office Directory of Lancashire: with Maps engraved expressly for the Work, and corrected to the time of publication. (Kelly & Co.)—This is another of that series of county histories which, under the general name of Post-Office Directory, we have had occasion to speak of more than once in connexion with various other counties in terms of praise. The huge volume devoted to Lancashire is one of the most important of the series, and it is compiled with corresponding care and with very satisfactory results. Nearly 2,000 double-columned large octavo pages are devoted to the history, statistics, topography, and registering of professions and individuals within the limits of Lancashire. For Lancashire men such a volume must be indispensable. It is hardly less so for those who are seeking to know what has been done and is now doing by Lancashire men. One of the most interesting chapters in history is to be found in this excellent volume.

Observations on Meteorology, &c. By the Rev. Leonard Jenyns, M.A. (Van Voorst).—The quiet retirement of the Vicarage of Swaffham Bulbeck, in Cambridgeshire, has induced in the late vicar a similar taste for the study of Natural History, and some branches of Physical Science, to that which actuated the Author of 'The Natural History of Selborne.' Mr. Jenyns, indeed, has edited that capital work of the Rev. Gilbert White, in whose footsteps he so worthily follows. For thirty years, Mr. Jenyns informs us, he has kept a meteorological register, and for nineteen years his observations have been made with the best instruments, and with all the precautions which modern science could furnish. A thoroughly practised observer, therefore, writes this book, which, as a guide to the climate in Cambridgeshire, is of the utmost interest, and as a record of meteorological phenomena is of high scientific value. The subjects which have especially claimed the attention of the author are the following:—The Thermometer and Temperature, leading on to a careful consideration

of the Phenomena of the Winds. The Barometer and Atmospheric Pressure. The Aqueous Phenomena of the Atmosphere forms a well-considered section of the work; and the facts brought together in relation to Dew, Clouds, Rain, Hail and Snow are especially important, while the deductions are made with the caution and exactness of a well-trained philosophic mind. The chapters on Thunder Storms and on 'General Observations on the Weather' are each good. The latter, especially, explains in a satisfactory manner the causes leading, in this climate, to the sudden changes for which these islands are remarkable; and it treats of many of the popular errors respecting the influences of the moon, &c. in a clear and logical manner. The chapter on the Climate of Cambridgeshire may be thought to be of merely local interest; but, although it bears especially upon meteorological phenomena observed in that county, it will be found to have a much wider application. The 'Observations on Meteorology' may fairly take its place beside Howard's 'Climate of London' and White's 'Natural History of Selborne.'

Manual of the Mineralogy of Great Britain and Ireland. By Robert Phillips Greg and William G. Lettsom. (Van Voorst).—A work devoted to British Mineralogy has long been required, and it is satisfactory to find, after waiting many years for it, that Messrs. Greg and Lettsom have supplied one. Our authors inform us that it has been their earnest endeavour to place "the mineralogy of Great Britain and Ireland on that footing to which scientifically and economically it is entitled; they have enjoyed unusual opportunities and facilities in compiling a work of this kind, and have received every advice and assistance from those most conversant with the subject, both locally and generally." They have, therefore, been enabled to deal with the whole subject advantageously. The result is, a work in which the crystalline forms of British minerals are given with care, and a great number of new localities enumerated, in addition to those already known. There are points, however, upon which the authors will do wisely to bestow some attention,—we would instance, amongst others, the localities of Hematite and Brown Hematite: about these there is some confusion, one being sometimes referred to where the other alone exists. We observe similar errors in connexion with some other minerals. In dealing with the mineral industries we find the authors of this Manual frequently at fault. They say, for example, that hematite iron ore is so refractory that it requires to be mixed with clay iron ore to render it more readily fusible. At the Cleator Moor Ironworks, hematite is smelted alone, as it is also at the charcoal furnaces near Ulverstone. Breage, in Cornwall, is named as the principal locality from which kaolin (China clay) is obtained.—"In Breage and at Plympton a large number of persons are engaged in the getting and preparation of China clay: about 20,000 tons of prepared China stone, and 60,000 tons of China clay are annually exported from thence." There is scarcely any clay prepared in Breage: China-stone is not prepared at all; it is sent into the market in the state in which it is found in nature. The great centre of the kaolin (China clay) works of this country being the St. Stephen's and St. Austle districts, in Cornwall: the quantity sent from the Plympton district being infinitely small in comparison with enormous shipments from the ports near St. Austle. We are also told that kaolin exists "in the Halkin Hills, Flint." The Halkin Hills are of mountain limestone. Kaolin is the result of the decomposition of granite, and certainly no such rock exists near the Halkin Hills. Chert occurs abundantly in the Halkin districts. This peculiar form of Flint is worked and sent into the Potteries, to be used in the manufacture of porcelain, but not even to substitute China clay. We might give many other examples of similar errors, which cannot but be regretted in a work which must, on account of its mineralogical value, take its place among the standard works on science. If the industrial question had been entered on at all, a sufficient amount of attention should have been given to it, to have ensured the absence of such errors as we have pointed out. Whenever this Manual arrives at a

second edition, "the statistical and other useful information relative to mines, or the minerals and ores extracted from them," must undergo an entire revision.

M. De Charente, French Master in the Royal Military Academy at Woolwich, has drawn up a set of *Exercises adapted to the New and Complete Course of Grammatical and Idiomatic Studies of the French Language*. The subjects embraced within the present volume are pronunciation and accent, which are both treated very fully,—the former at much too great a length, as it can be effectually taught by *visé* instruction alone.—A French reading-book, bearing the title *Les Classiques Français à l'Usage de la Jeunesse Protestante*; or, *Selections from the best French Classical Works*, by C. L. De Luc, claims the merit of giving more detailed biographical information as to the authors quoted than other collections.—*The Echo of Madrid: a Practical Guide to Spanish Conversation*, by J. E. Hartzbusch and H. Lemming, resembles the works already published under similar titles in French, German, and Italian. They all consist of conversations, with vocabularies of the words employed.—A new series of classics, called *Cambridge Greek and Latin Texts*, has been commenced. They are to consist of careful reprints of the 'Bibliotheca Classica' and 'Grammar School Classics,' in a cheap and convenient form. From what we have seen of the *Æschylus*, edited by Mr. Paley, we are inclined to think the series will prove a formidable rival to the 'Oxford Pocket Classics.'—*De Iromidi Iliadis, scriptis Josephus Piechowski*, is the title of a Latin pamphlet printed at Moscow, and containing comments on numerous passages in the *Iliad*, which are adduced as instances of irony.—A suitable Italian reading-book for young ladies and other students of that language is supplied by Signor F. Venosta in his *Collection of Poetry, extracted from the most Celebrated Authors*—[*Raccolta di Poésie*, &c.]. The choice and arrangement of the pieces are both happy.—At rather a late period Mr. W. M'Leod has issued an edition of *Goldsmith's Deserted Village*, to be used in preparing for the approaching examination of youths under eighteen, by the University of Oxford. If not all that could be wished, particularly in the department of philology, it has sufficient merit to render it a serviceable aid.—Mr. Edwards's *History of the English Language*, just added to Gleig's School Series, is a brief compilation, from good authorities, of the chief points essential to an elementary knowledge of the subject.—We conclude our list of works by simply naming *The Analogical Spelling and Reading Book*, by T. M. Walker,—and *Practical Notes of a Plan to combine Education with Instruction*, by Sarah Crompton.

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TRIFOLY.

1. A Portrait.

A picture hangs on the wall.

A friar is there,

With crisp black hair,

And dark brown skin;

And, hanging down,

Is his hood of brown,

And I read his soul within!—

'Tis Blaiso, the Capucin.

You may see him whenever you list.

He is busy in painful prayer.

Clasped are his fingers there,

Wrung, knotted, and all twist;

And dropped his lank jaw;

As though in his fear he saw

A spirit or angel,—there,

Aloft, thro' a heavenly mist.

Fathom his thoughts who can,

Fathom his thoughts who dare?

If you can (for I knew the man)

It must be by aid of prayer.

What was his birth? his name?

Alas! he has now no fame

Save that which the painter has given.

His soul? 'Tis perhaps in heaven.

Of the rest, the better part

Is before you. So, mark each feature

Of an erring earthly creature,

Whose youth was wasted,—sold

For a love scarce better than gold,—

A creature whose bosom held

Good, evil (by few beheld),—

Love, hatred (hotter than fire),

A creeping, insane desire,

A weakness that sought the mire,

Mingled with sudden strength,

Through a life of wondrous length.

He is dead! He died, one night,

Of a strange, unknown affright,

That pierced thro' his stubborn heart.

A painter, who knew him well,

Has dared his tale to tell

(On the panel that shines above)

With a hand made firm by love.

He has done, as you see, his part.

—What an art is the painter's art!

2. Basia.

Kiss the silence from my tongue!

Kiss the darkness from my brain!

Round about me Night is hung:

Dumb eternal pain.

Ah, can Love then love in vain?

Kiss me, and I see the light,

Kiss me, and the words arise,

Taking each its place aright,

Beneath the glory of thine eyes,

Shedding sweet surprise.

Is it only Love that sighs,—

Love for ever in unrest?

Ah, perhaps the angel dies,

Though he nestle in thy breast,

Doth he wander East or West

Seeking for a better prize?

—Leave him to his own behest,

Kiss me: that is best.

3. Song (Social).

Weeping love I not, nor laughing,

But a something 'tween the two;

As when cheerful spirits, quaffing

Life, as cheerful spirits do,

Settle down to grave delight,

Bidding friends a gay Good-Night.

Come! let's nestle, round the table,

Feasting! Drinking! Not too much,

Nor too little,—while we're able

To give joy its finest touch.

—Is it touched? Put out the light.

All is ended:—Friends, Good-Night.

C. L.

OUR PICTORIAL TREASURES.

In answer to a question from Lord Elcho, Mr. Disraeli, on Tuesday night, expressed an opinion that the question of increased accommodation for the national pictures cannot be much longer postponed. He added, nevertheless, that in the present state of public business, he could not say in what way, or at what time, the question would be considered. We trust it will not be deferred to the Greek Kalends. The question, indeed, is of some importance even to practical economists.

In a purely agricultural country the arts serve to adorn the leisure of the rich and to decorate the temples of religion or the palaces of the sovereign; but in a manufacturing country like England Art is a matter of the first necessity. When the Venetians were the greatest manufacturers of articles of luxury, they were also highly distinguished and original in their schools of Painting and Architecture. In the present state of civilization, a manufacturing nation that neglects to super-add the culture of the Beautiful to that of the useful quarrels (if we may use the trite phrase) with its bread and butter. Drawing as Great Britain does her raw material from all parts of the world by her own mercantile navy,—her cotton, silk, gums, and dye-stuffs from the tropics; her wool, flax, and minerals from the home districts; or from the temperate climes of Australasia,—the demand for the manufactured article depends considerably on form and colour, on intrinsic elegance and the stamp of approbation which fashion procures. "Le style c'est l'homme" in human intercourse is not more true than that "style is everything" in the fitness of a manufacture for a market. Fashion itself in everything is merely a somewhat exaggerated estimate of the external forms accepted by those classes who have the leisure to draw distinctions not perceived by those who are engrossed in the business of providing for subsistence.

We will not say that the Anglo-Saxon race has inherently the same capacity for form as some others. Our national temperament has led us to be entirely engrossed in the substance of civilization, by trade, by conquest, by mining, by engineering, and by agriculture, as well as by manufacture properly so called. Even the noble things we have done in Art from St. Paul's to Waterloo Bridge have had as much of the technician and geometrician in them as of the artist. Sir Christopher Wren was, next to Newton, the first geometrician of his age; Rennie was a pure engineer. In works showing science of human form, elevation of human expression, and grandeur of dramatic conception, the Art of England will not bear a comparison with that of the Continental schools. Till within a century ago the Court of England was a great importer of foreign artists, from the real metal of Holbein, Rubens and Vandyke, to the tinsel of Kneller, Verrio and La Guerre. But even the age of Charles the First, which had Inigo Jones in architecture, could not show out of portrait a considerable Englishman. Our Art thus begins with the men of the last century, with Hogarth the most thoroughly national of all our painters, followed by the more eclectic Reynolds and Gainsborough in the latter part of the century.

At that very time the inventions of Watt and Arkwright were about to create the absolute necessity for a far wider and stronger grasp of Art than had been hitherto attempted. Up to that time a Harry or a Charles had adorned a palace, or a good old George the Third had imagined that he possessed a Michael Angelo in West the American lay-figure machinist (a Death of Wolfe or a naval victory or two excepted); but thenceforward Britain became the one great manufacturer of the world in tissues, in metals, in woods and ceramic productions. She had a clear start of the Continent by considerably more than a quarter of a century; but although some use was made of the genius of Flaxman in the potteries, still Art in general was little thought of for manufactures in those jolly days of fox-hunting, cock-fighting, man-bruising, stage-coaching, and port-wine drinking. If the word "Art" caught attention in large letters at the corner of a street, it was "the manly art of self-defence" as practised by champion Cribb, historio-

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graphed by the Author of 'Boxiana,' and sung by the tuneful Bill Scroggins. In vain did our manufacturers of articles of luxury attempt to vie with those of France. Details were filched from the Continent, but the *ordonnance*, or harmonious relation of parts to the whole, was wanting. Our material, our ingenuity, our perseverance, and the results of our capital were admired by all nations. A sideboard would attract attention by the patience evinced in its carving; but if you attempted to make out the relation of its lines or masses to each other, all was chaotic, instead of the ascending scale from the detail to the division, and from the division to the totality.

It is not to be denied that a school of Painting of great originality, vigour, and independence has, apart from manufacture, existed among us in the nineteenth century. Wilkie, in homely comedy,—Lawrence, in the artificial graces of society,—Turner, in the glories and terrors of mountain and flood,—Landseer, in the exhilarating attractions of the chase,—and others have taken a first rank by the unanimous acknowledgment of Europe. But until lately the native school has remained much apart from manufacture, and there has been as yet scarcely time for the highest pupils of Art as applied to manufacture to take frequent and well-sustained flights into the regions of absolute painting. But not only is this coming on, but assurance is also given by the statements that have been made by authority that our manufacturers are now in a position to give liberal encouragement to classes of artists who from their attainments would, until lately, have thought the application of them to pure manufacture derogatory. We are now making rapid strides in the right direction. Every manufacturing town that shows even a scintillation of wish for Art-instruction has it gratified—not idly, but with proper guarantees that even the most moderate sums spent by the Government are properly employed.

The most popular of our educators of Art is the National Gallery, and we think no expenditure is less grudged by the nation than that devoted to covering its walls with master-pieces. It is true that the recondite beauties of expression in the earlier Italian schools may be "*caviare* to the general." But even those who may not themselves be able to judge of such productions feel that a wealthy country such as ours ought to have Institutions of Art equal to those of the great monarchies of the Continent. When we think of the 1,400 pictures of the Louvre, of the 1,800 of Dresden, the same number of pictures at Madrid, which is generally regarded as the best of all the European collections, and of the 500 in the Pitti Palace of Florence, which is all gold and no dross, to say nothing of other grand collections, such as that of Munich, we feel that Britain has still many acquisitions to make before she be on a level with the monarchies of the Continent. But, on the other hand, the *progressive* character of our gallery as contrasted with those abroad must strike every one. The Louvre is already so rich in the old masters that, except in the case of a very extraordinary picture, such as the 'Conception,' by Murillo, no additions are made to it from the elder schools, but a steady and valuable stream of production of native French Art is periodically poured into the Louvre from the Luxembourg. In the other European galleries few or no additions are visible, excepting in that of Berlin.

In numbers, our Gallery in its present state ranks with those of Bologna, Venice, and the Hague. We may have no single picture equal to the St. Cecilia of Bologna; nor have we so many large and fine pictures of the great Venetian colourists as at the Academy of Venice; nor so many master-pieces of the Dutch school as at Amsterdam and the Hague; in fact, we are poor in Dutchmen, Rembrandt excepted: but as a general collection that of Trafalgar Square may now fairly be classed above those latter galleries which numerically rank with our own. If our collection were growing solely by purchases of dead and foreign masters, that would say more for our wealth than for our power of artistic creation. But while our foreign schools are growing in Trafalgar Square, our domestic collection is making equally rapid strides in

Marlborough House, and asserting our possession of the truthful observation and vigorous painting, although not perhaps of a thorough mastery of the human frame.

Exactly a century and three quarters elapsed from the dispersion of the collection of Charles the First to the formation of the National Gallery in 1824, by the purchase of the Angerstein pictures. But the embryo was a vigorous one, comprising as it did the 'Lazarus,' the 'Gervatius,' and the 'Abraham and Isaac' of Gaspar. If we make a comparison of the bequests and presentations that followed, we find that the former are from few individuals, but comprise many pictures. Those presented are from many individuals, but often a single picture thus given is of great value,—such, for instance, as the Marquis of Stafford's 'Peace and War.' A bequest often consigns a whole gallery to the nation. Of the hundred and eleven bequeathed, no less than ninety-six have been contributed by Mr. Holwell Carr, Colonel Ollney, Lord Farnborough, Mr. Simmons and Lord Colborne. Presentations usually descend in particles; bequests come down in large blocks.

But although bequest and presentation have made valuable additions to the Gallery, most of the capital pictures have been acquired by purchase: the 'Bacchus and Ariadne,' of Titian, in 1826, immediately after the initial investment; Lord Londonderry's Correggios, eight years later; the exquisite Francias, in 1840; and, still more recently, other pictures of the best periods and schools. Making a comparison, we find that from 1825 to 1852, both years inclusive, sixty-five pictures were presented and thirty-three purchased. The subsequent years show a converse result. From 1853 to 1857 we find only seven pictures presented; but in these years no less than forty-eight were purchased, thus showing a great increase in ratio of acquisition. In making such statements, we include only those that occupy a permanent place in the Gallery, and are included in the last Catalogue. Of the quality of some of the recent acquisitions, the Perugino, the Mantegna and the Veronese, it would be superfluous to say one word.

To conclude, we may not yet be able to rival the larger galleries of the Continent, but that our collection is the *most rapidly progressive* in Europe, is indisputable. The shrine is there, but the question of the future temple still remains. We hope Mr. Disraeli will find time to consider this subject.

THE CHEVALIER NEUKOMM.

ADOPTING the significance given to the word by Douglas Jerrold,—Music has lost few "men of character" more peculiar than the Chevalier Sigismund Neukomm,—who died in Paris the other day, at the patriarchal age of eighty—in appearance even older. He was a Salzburger by birth,—was carefully educated by his father,—was taught much that he knew of music, first by Michael Haydn, afterwards by the greater Joseph, who treated him with almost paternal kindness. Early in life, at the age when so many a genius in his art has been struggling for bread and opportunity, he seemed tranquilly to enter on the field of occupation for which he was best fitted. For some years he held musical appointments in Russia,—afterwards he became domiciled with that Archimage of statecraft M. Talleyrand. While thus situated he composed a Requiem for *Louis Seize*, which was performed at the Congress of Vienna.—Later he figured in the society of the Duke of Luxembourg, at the court of Don Pedro in the Brazils. There he remained for some four years, and on returning to the Old World, made "the Grand Tour," as it used to be called,—lighting some thirty years since on England. In this country he took an instant root and gained a transient popularity which it is now curious to recall. His Oratorio, 'Mount Sinai,' (produced at a festival at Derby),—his 'David,' written for Birmingham,—his *Psalms*, his sacred music and his pieces for the organ,—poured out with a correct fluency which became almost oppressive,—have all passed into the shadow from which there is small chance of their being recalled. If his English Songs, which he wrote by

fifties, (for every voice, for every singer, for every principal instrumentalist to accompany) be somewhat better recollected,—it must be because in a large number of them he had the good fortune to be associated with our delightful and genial lyric poet known as Barry Cornwall. We hardly know such a mass of well made music in which there are so few bars that deserve to live.—What is published, however, bears a small proportion to what was produced. The ebbing of the tide of popularity did not seem to discourage the Chevalier Neukomm, nor to slacken the sinews of his industry. He continued to write and to accumulate manuscript till a very late period of his life. It will not surprise us if we hear that he has also left literary memoirs. The portrait will be musically complete if we add that the Chevalier was fond of playing on the organ,—though in no respect extraordinary in point of fancy or of execution.—Nor do his compositions for that instrument rise to any high amount of value, though they are grave and respectable.

As a man of the world—parcel diplomate, parcel man of science, parcel *Nestor* to a younger generation—the Chevalier Neukomm had a place of his own in society. For, in spite of a gentle selfishness, under which every one conversant with him suffered, he maintained during the last thirty years a home of many homes in the houses of distinguished and gifted people belonging to many different worlds—passing from one to another—tarrying as long (and sometimes it was very long) as it pleased him, with a steady suavity, against which it was hard to protest. Wherever he came, hours must be altered—habits adopted to gratify him—some system of diet or of doctoring must be practised as he preached it:—yet his company was admitted to be a recompense for such exactions.—He was found equable and pleasant as a household companion, if not striking as a talker.—He was thought instructive by women, affable by children. He avoided rather than sought the society of artists—kept aloof from the interests of the world from which he had drawn his full share of praise and glory—and quietly demeaned himself, as though his own participation in its bustle being ended, there was nothing left in it to care for.—As regards ease and companionship in the decline of life, his object was thoroughly accomplished,—but he cannot be numbered among the musicians or the men who will be largely missed or deeply regretted now that his round of mortal visits has ended.

OUR WEEKLY GOSSIP.

A quick succession of surprises—grenades in Paris, ministerial change in London, a solemn execution, a state trial—seem for a day to have divorced English opinion from that conservative action which is its true and permanent genius. Or why these prosecutions of obscure writers and printers, of which we read in the newspapers? Surely the Government, in taking the initiative of prosecution, is going beyond the need of the case. What are we to gain by these measures? What is our Ally to gain? We may proclaim to Europe and America that there are people in London who more or less openly incite to the assassination of tyrants. Can this bring good to any living man? We shall not insult our readers by disclaiming for ourselves or for them any sympathy with murderers and assassins. But when Englishmen hear of culpable expectancy and criminal silence as being offences against certain persons and certain systems, they have a right to ask—what, then, is the use of law, reason, and definition? Certain persons may affect to think it wicked to debate whether tyrants may be resisted, smitten in their pride. Such persons must be either very weak or very ignorant. Why, this very theme has been discussed ever since reasoning began,—it runs through all ancient and modern letters, and is maintained not only by renowned Aristogeitons and Brutuses, but by the greatest intellects of our own country, from Milton and Sydney down to Macaulay and Disraeli. Did not the Roman Sydney write the famous

Manus hæc inimica tyrannis?

Has not the present Chancellor of the Exchequer written—

And blessed be the hand that dares to wield
The regal steel?

Did not our fathers debate it, in speech and in arms, when they executed one tyrant and drove out another? Have we not ourselves—every boy and man of us—either at Eton or Cambridge, discussed tyrannicide? The truth is, the right to debate this question, like many another, lies far beyond codes and courts of law, and the attempt to prosecute writers and printers on such a ground can only bring disaster and disgrace on the Government. What then? Are we to compromise ourselves with assassins? Not at all. We do not approve Socialism, but we allow Fourier's works to appear. We object to Polygamy, yet tolerate Mormon newspapers. We deplore the table-turning that turns so many heads, yet we would not prosecute 'the Spiritualist.' Let those who are hurt, act. A remedy for every wrong is at hand. If the press is free, the courts are open. If any one is menaced or defamed, let him seek protection; but let him seek it in his own name, and let him bear the odium of failure, should he fail to prove his case. England has no need just now for exceptional measures—no cause to throw herself into revolutionary convulsions. Our mass of public intelligence is too vast and has too much momentum to be disturbed by individual freaks. Let those prosecute who fancy they need protection.

Mr. Charles Dickens, so long the warm and generous minister to all public calls of charity, gave on Thursday evening what may be considered for the present his final service, when he read to an eager and distinguished company his 'Christmas Carol.' The week after next Mr. Dickens proposes to commence a series of public readings on his own account—beginning with 'The Cricket on the Hearth,' proceeding to 'The Chimes,' and ending with 'The Christmas Carol.' A more delightful entertainment can hardly be conceived—unless, indeed, the author should think fit to compose a Pickwickian work expressly for publication by the living voice, instead of in shilling parts, to be illustrated by Boz in person, instead of by Phiz in his study!

The Society of Arts have taken the first step towards an Exhibition of Industrial Art in 1861, by affirming, in four resolutions, the policy of which it will be the outward and victorious sign. The Council of the Society say, "Bearing in mind the part which the Society took in originating the Great Exhibition of 1851, have considered it to be their duty carefully to examine various suggestions for holding an Exhibition in 1861, which have been submitted to them, and have resolved:—1. That the institution of decennial Exhibitions in London, for the purpose of showing the progress made in industry and art, during each period of ten years, would tend greatly to the 'encouragement of arts, manufactures, and commerce.' 2. That the first of these exhibitions ought not to be a repetition of the Exhibition of 1851, which must be considered an exceptional event, but should be an exhibition of works selected for excellence illustrating especially the progress of industry and art, and arranged according to classes and not countries; and that it should comprehend music and also painting, which was excluded in 1851. 3. That foreigners should be invited to exhibit on the same conditions as English exhibitors. 4. That the Council will proceed to consider how the foregoing resolutions can be best carried into effect. (Signed) P. Le Neve Foster, Secretary."—The next step, after the arrangement of certain details, will be an application for a Royal Commission.

At the last meeting of the Astronomical Society, a very remarkable Daguerreotype of the recent eclipse was exhibited, made at Hinton, near Faringdon, by Mr. Williams, of Regent Street. It attracted much attention, both for its great beauty as a work of Art, and for a remarkable phenomenon which it seized and recorded. About half an hour before the greatest obscuration, a mock sun appeared on the clouds, at some distance from the real luminary, and the daguerreotype was made while it remained visible. We hope Mr. Williams will make copies of this very curious appearance,

and also furnish a full description of the appearance and its circumstances.

Some experiments, by M. Persoz, the Professor of Chemistry at the Conservatoire des Arts et Métiers of Paris, are exciting attention. Availing himself of the well-known chromatotype process, he produces pictures on silk instead of on paper, and he proposes to employ photography thus for the production of designs upon this fabric. The process is to wash the silk with a solution of bichromate of potash; by this it is stained yellow. If now, any object, say a fern-leaf, is placed on the silk, and kept flat upon it by a pane of glass, and thus it is exposed to sunshine, that part of the silk which is covered by the leaf will remain unchanged, while the exposed parts will turn brown. If the silk is now washed the yellow is removed from all the unchanged parts, while the exposed portions remain a permanent brown. Our French neighbours claim this as an original discovery. About 1840 Mr. Monge Ponton published an account of the photographic influence of the bichromate of potash. In 1843 Mr. Robert Hunt introduced his chromatotype process to the British Association at Cork; and subsequently, in 1844, M. E. Becquerel published the results of his investigations into the action of chromic acid on organic compounds. In those years chromatotype pictures produced on silk and on cotton were commonly exhibited.

The Committee of the Manchester Free Library have done a graceful act in conspicuously placing a portrait of Mr. James Crossley, the literary antiquary, their fellow citizen, on the walls of their Institution. The home of this portrait is just the one for a collection of Manchester worthies, which—in imitation of our National Portrait Gallery—might probably be made at a slight cost to the town. 'Mr. Crossley' is a good start.

The Chetham Society lays an excellent programme for the coming year—or coming years—before its subscribers. For example, the publications contemplated or in progress are:—1. 'The Shuttleworth Accounts,' fourth and concluding part. Edited by John Harland, Esq.—2. 'Lancashire and Cheshire Wills,' the second portion. Edited by the Rev. J. G. Piccoppe.—3. 'A Selection from John Byrom's unprinted Remains,' in prose and verse.—4. A new edition of the Poems collected and published after his decease, corrected and revised, with notes and a prefatory sketch of his life.—5. 'Worthington's Diary and Correspondence,' the concluding part of the second volume.—6. 'Documents relating to the Lancashire Lieutenancy,' chiefly from the Gawthorpe MSS.—7. 'Thomas Grelle's Charter, and early Inquisitions and other Documents relating to the Lordship and Manor of Manchester.' Edited by John Harland, Esq.—8. 'A Descriptive Catalogue of the Tracts for and against Popery, published in the time of James the Second,' now in the Chetham Library. Edited by Thomas Jones, Esq., Librarian of the Chetham Library.—9. 'Collectanea Anglo-Poetica, or Bibliographical Notices of some of the rarer Poetical Volumes in the Library of a Lancashire Resident.'—10. 'Nathan Walworth's Correspondence with Peter Seddon, of Outwood, near Manchester, from 1628 to 1654.' Edited by Robert Scarr Sowler, Esq.—11. 'Heraldic Visitations of Lancashire.' Edited by T. Dornig Hibbert, Esq.—12. 'Birch Chapelry.' By the Rev. John Booker.—13. 'Miscellanies of the Chetham Society.' Vol. 3.—14. 'Hollingsworth's Mancuniensis,' a new edition. Edited by Canon Raines.

A friend—who thinks that a sentence in our article of last week reflects on Mr. Bancroft's great historical work—writes to say that Mr. Bancroft has had a number of manuscripts made from the State Paper Office for his 'History of the American Revolution.' We are aware of it: as, indeed, are all Mr. Bancroft's readers. Yet, what we said is strictly true. There are early papers on the plantation of America which neither Mr. Bancroft nor any English or American writer on colonization has seen. This is no fault of Mr. Bancroft's, whose researches have been very wide and searching; but it is a reflection on ourselves that these papers should be next to inaccessible to historical inquirers.

Can any reader help us to answer the following query?—

"Iver, April 9.
"In your Weekly Gossip of last week you state, in reference to the late John Mathew Gutch, that 'at one time he meditated a Reprint, or at least, a Selection of the principal Works of George Wither,' for which purpose he had devoted himself to procure all the works of that poet 'he could lay hands on.' It may not be generally known, but Mr. Gutch did reprint a copious selection of Wither's works, in four volumes. He stated in a letter to me, dated March 2, 1857, the Selection 'is from the whole of Wither's poetical works.' Mr. Gutch contemplated publishing a life of the poet, which life, indeed, appears, from the letter above alluded to, to be actually in print. He writes, 'I wrote a life of the poet [Wither] much upon the same plan as Mr. Willmott's. When I quitted Bristol I left in the warehouse the sheets of all that I had printed, but on my inspection of the parcels I found that many sheets had been either purloined or eaten by mice,—so that if I had not preserved for my own private library sheets of all, I could not have made a perfect copy. This I have done, and it is the only one in existence. I have many letters and communications in manuscript bound up in my volumes from Southey, Gilchrist, Park, and others who admired Wither's poetry. Charles Lamb also furnished me with some notes which he afterwards published in his 'Elia.' I made a selection from the pieces in the Remembrancer, which you are about publishing. Mr. Heber lent me the copy, which I believe with that in the British Museum are the only two that are known.'—Query, Who purchased the sheets or unpublished volumes alluded to in the above extract?"

"I remain, &c. EDWARD FARR."

The Queen has been pleased to send the presents of the King of Siam for public exhibition at the South Kensington Museum, and Lord Palmerston has added to them the Siamese Sword of State which was presented to himself.

Messrs. Negretti & Zambra draw our notice to the Preface of a new Catalogue, in which they correct the error in regard to Mr. Frith. They say—"The mention of Mr. Frith's name reminds the publishers of a widely-circulated error that they are anxious to rectify. Mr. Frith has been called Messrs. N. & Z.'s photographer. That he is the gentleman who has taken the Egyptian and Holy Land Views is correct, but Mr. Frith is a gentleman of independent means, who travels for his own pleasure, and is not in any way employed by Messrs. Negretti & Zambra, the fact simply being, that they have been fortunate enough to become the owners of all the stereoscopic negatives hitherto taken by Mr. Frith, by an arrangement they trust to be able to repeat." This will satisfy Mrs. Wilson, and the courtesies of the case.

We are asked—as an act of justice—to say that the lines, quoted from the 'Memoir of Dr. Kane,' and supposed to be addressed to a barbarian King of Dahomey by his infatuated courtiers, are quoted, not by Dr. Kane, but by his biographer, Mr. Elder. What Mr. Elder gains or Dr. Kane loses by this substitution we are unable to see. But when our sense of justice is appealed to, we comply—remembering that Justice herself is blind.

On the 4th of April, at about half-past ten o'clock in the evening, an hitherto unknown planet of the eleventh magnitude was discovered, in the constellation of Virgo, by Dr. R. Luther, of the Observatory at Bilk, near Düsseldorf. The discovery has been confirmed already by the Royal Observatory at Bonn. This planet is the sixty-first planet of our system, and the fifty-third of the Asteroids, moving in the space between Mars and Jupiter.

Dr. Brugsch, of Berlin, the linguist and archaeologist, has just returned from his late scientific excursion to Egypt. He, too (in the same way as the late Baron von Neimans before him), has met with pilgrims from Wadai, who firmly assert that Dr. Vogel has not been killed, but is only kept prisoner.

There appear at present in Belgium eighty-three journals in the Flemish language, eight of which are daily papers on a large scale, viz.: *De Broedermin*, *Gazette van Gent*, *Beuzen Courant*, and

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Vlaemsche Land, appearing at Ghent, and *De Grondwet, Het Handelsblad, De Schelde, and De Vlaemsche Stern*, appearing at Antwerp. Respecting their political tendency, the papers of a liberal colour hold a pretty fair balance to the so-called Catholic papers.

Two interesting festivals, we read in the German papers, will be celebrated this year at Munich: the first being the seventh centenary jubilee of the first appearance in history of the city of Munich, and the second the centenary jubilee of the Royal Academy of Fine Arts. A third festival of the same kind will take place in 1859, to celebrate the centenary existence of the Royal Academy of Science.

BRITISH INSTITUTION, Pall Mall.—The GALLERY for the EXHIBITION and SALE of the WORKS of BRITISH ARTISTS, is OPEN DAILY, from Ten till Five. Admission, 1s.; Catalogue, 6d. GEORGE NICOL, Secretary.

PHOTOGRAPHIC SOCIETY.—The EXHIBITION of PHOTOGRAPHS is NOW OPEN at the SOUTH KENSINGTON MUSEUM, daily from 10 till 5, admission 1s.; and every Monday, Tuesday, and Wednesday Evenings, from 7 till 10, admission 6d. The Exhibition of the French Photographic Society has just been added to the Collection. The Brompton and Putney Omnibuses pass every five minutes.

Mr. CHARLES DICKENS will READ at ST. MARTIN'S HALL: ON THURSDAY EVENING, April 29, his 'CRICKET ON THE HEARTH'; on Thursday Evening, May 6th, his 'CHIMES'; on Thursday Evening, May 13th, his 'CHRISTMAS CAROL'; and on Thursday Evening, May 20th, his 'THE SHOWER OF TOPSY' and 'A Fast Coach for the Year 2000.' Private Boxes, Two Guineas, one Guinea-and-a-half, and One Guinea. Stalls, 5s.; Balcony Seats, 4s.; Boxes, 3s.; Pit, 2s.; Gallery, 1s. Places may be secured at Mr. Mitchell's Royal Library, 33, Old Broad Street.

PROF. WILHELM FRICKEL.—ST. JAMES'S THEATRE. Last Week but One. EVERY EVENING at Eight. WEDNESDAY and SATURDAY AFTERNOONS at Three. "TWO HOURS OF ILLUSIONS." Immense success of the New Tricks, "The Shower of Topsy" and "A Fast Coach for the Year 2000." Private Boxes, Two Guineas, one Guinea-and-a-half, and One Guinea. Stalls, 5s.; Balcony Seats, 4s.; Boxes, 3s.; Pit, 2s.; Gallery, 1s. Places may be secured at Mr. Mitchell's Royal Library, 33, Old Broad Street.

THE SOMNAMBULE, ADOLPHE DIDIER, gives his MAGNETIC SANCES and CONSULTATIONS for Acute and Chronic Diseases, their Causes and Remedies, and on all subjects of Interest, EVERY DAY, from 1 till 4—19, Upper Albany Street, Regent's Park. Consultation by Letter.

DR. KAHN'S ANATOMICAL and PATHOLOGICAL MUSEUM. 3, Tichborne-street, opposite the Haymarket, OPEN DAILY. Admission, One Shilling.—Lectures by Dr. Kahn at Three and Eight. Dr. Kahn's New Lecture on the Philosophy of Marriage, &c., sent post free on receipt of twelve stamps.

SCIENTIFIC

SOCIETIES.

GEOGRAPHICAL.—April 12.—Sir Roderick I. Murchison, President, in the chair.—Dr. A. Bernays, C. H. Gregory, C.E., M. D. Longden, Sir R. Peel, Bart., M.P., Dr. J. Shea, R.N., Viscount Strangford, G. W. Wheatley, and the Right Hon. J. Wynne, M.P., were elected Fellows.—The paper read was 'On the Supposed Discovery of the North Coast of Greenland and an Open Polar Sea, &c., by Dr. Elisha Kent Kane, U.S. Navy,' by Dr. H. Rink, of Copenhagen.—The first portion of the following paper was read, 'On the Importance of Opening the Navigation of the Yang-tse-Kiang, and the Changes that have lately taken place in the Bed of the Yellow River, &c.,' by William Lockhart, Esq.

ASTRONOMICAL.—March 12.—G. B. Airy, Esq., Astronomer Royal, V.P., in the chair.—Capt. A. Cumming, R.N., Dr. R. W. Eve, and Rev. C. Evans, were elected Fellows.—A new Comet was announced in a Letter from M. Argelander.—'Elements of Comet 1, 1858,' by M. Pape and M. Bruhns.—'Ephemeris of the Variable Stars for the Year 1858,' by Norman Pogson, Esq.—'Results of the Observations of Small Planets, made at the Royal Observatory, Greenwich, in the Months of January and February, 1858,' by the Astronomer Royal.—'Note on Oltmanns' Calculation of the Eclipse of Thales,' by G. B. Airy, Esq. In the course of last winter, I learned from our Secretary, Mr. Carrington, that exception had been taken to remarks which I made in the *Philosophical Transactions*, 1853, page 181, line 4 from the bottom; which remarks were grounded on the assumption that M. Oltmanns had used Bürg's motion of the moon's node uncorrected for his calculation of the eclipse adopted by him as that of Thales, namely, the eclipse of -609, September 29, and had used a corrected motion of the moon's node for the eclipse of Agathocles; and in which I

expressed my astonishment that M. Oltmanns, in insisting on the sufficiency of the corrected motion of the node for the eclipse of Agathocles, had in no way alluded to its concomitant insufficiency for connexion of the eclipse of -609, September 29, with the eclipse of Thales, and to the consequent error of his former deductions. And the ground taken for the exception was, that M. Oltmanns, in his paper in the 'Berlin Memoirs,' 1812-1813, page 78, line 14, has expressly stated that Bouvard's correction of 2' to the secular motion of the node (the same adopted in the calculations of the eclipse of Agathocles) had been employed in the calculations of the eclipse of Thales. An excessive pressure of employments during the spring of this year has prevented me from looking to this matter till the present time. I have now, however, sufficiently examined it to be able to lay before the Society a correct statement of the facts; and I trust that this question will now be finally set at rest. In reading M. Oltmanns' paper, it is impossible to avoid being struck with the impression that his principal object was to controvert Volney's supposition that the eclipse of -625, February 2 (astronomical), was the eclipse of Thales. It appears that this had become a party question among the savans of Paris. This circumstance may tend to explain the difference in the treatment of this eclipse, and the expressions applying to this eclipse, from those used in reference to the other eclipses of his paper. After an elaborate exposition Mr. Airy concluded.—'The eclipse of -606 is now, it is hoped, dismissed for ever from any consideration in reference to a supposed connexion with the eclipse of Thales. On reviewing these numbers, it will be seen that the remarks which I made in the *Phil. Trans.*, 1853, are supported in all their integrity. To prevent all mistake, I quote the words here:—"M. Oltmanns, using his own tables (equivalent to Bürg's), exhibits the detailed elements of several eclipses, and finds that the eclipse of B.C. 610, Sept. 30, was total on the Halys and at Erzeroum (a result agreeing precisely with Mr. Bailly's). M. Oltmanns remarks that the close agreement between Mr. Bailly's results and his own on the eclipse of Thales, proves the correctness of their calculations; and then he proceeds to say, that the researches of Bouvard, Burckhardt, and Wurm, as well as his own, show that the secular regression of the node must be diminished 2' (or reduced to 134° 9' 42"); that with this the eclipse was possible, supposing Agathocles near Cape Passaro; that to make the eclipse central there, the regression must be further diminished (as I understand him) by 18", and to make it barely possible it must be increased by 9". But after insisting on the certainty of this correction of the node, and after having called attention to his former calculations on the eclipse of Thales, he never so much as hints that his former conclusions must now necessarily be erroneous. I am wholly unable to account for this extraordinary silence. Nor can I account for it now. The most charitable conjecture that I can form is, that M. Oltmanns, as soon as he was fully possessed of Laplace's Theory, and had formed his own tables, computed the eclipses of -584, -597, -608, -609, and laid his calculations aside; that investigations for the correction of motion of node were then made; that the rising importance of the party question on the eclipse of -625 induced him to compute it with the best modern appliances; and that he then withdrew his former calculations from their place of preservation, and attached them to the new ones (how the correction of node-motion was omitted, I cannot conceive); and that finally, in the year 1821, he had forgotten all these particulars. But, whatever the cause may have been, it has produced the same effect as a wilful perversion. The title of M. Oltmanns' paper gives some presumption that he was inaccurate in his habits of scientific thought:—"Über die wahre Epoche der grossen von Herodot erwähnten Sonnenfinsternissen am Flusse Halys." Herodotus does not say a word about the river Halys; and there is no reason whatever for connecting the battle with the river Halys. It is pointed out to me, through Mr. Carrington, that the value which I have assigned to the daily motion of the node is incorrect. It is

so. The correct value, 3' 10" 6, is used in my private papers: the accurate value is 3' 10" 64; and apparently the cipher has been lost in transcription. Before dismissing this subject, I will allude to one point upon which much discussion has been founded, namely, the asserted prediction of the eclipse by Thales. I think it not at all improbable that the eclipse was so predicted; and there is one easy way, and only one, of predicting it—namely, by the *Saros*, or period of 18 years 10 days 8 hours nearly. By use of this period, an evening eclipse may be predicted from a morning eclipse; but a morning eclipse can rarely be predicted from an evening eclipse; (as the interval of 8 hours after an evening eclipse will generally throw the eclipse at the end of the *Saros* into the hours of night). The evening eclipse, therefore, of -584, May 28, which I adopt as being most certainly the eclipse of Thales, might be predicted from the morning eclipse of -602, May 17; and a man of astronomical and geometrical knowledge might, from the circumstances of one, form a shrewd guess on the circumstances of the other, provided the hours of day were such as to make both eclipses visible. Now the hours were such as to make both eclipses visible; and, moreover, the eclipse of -602 was a large eclipse in Asia Minor and the Levant. It is, therefore, very probable that the eclipse of -584 was predicted, as is asserted. No other of the eclipses discussed by Bailly and Oltmanns presents the same facility for prediction.—'Notice of some recent Modifications and Improvements in Telescopes at Paris,' by R. C. Carrington, Esq.—'On a Method of very approximately representing the Projection of a Great Circle upon Mercator's Chart,' by G. B. Airy, Esq.—'A Memoir on the Problem of Disturbed Elliptic Motion,' by A. Cayley, Esq.—'On certain Connecting Points between Lunar and Terrestrial Volcanoes,' by Prof. C. Piazzi Smyth.

GEOLOGICAL.—March 10.—Prof. Phillips, President, in the chair.—A. Williams, Esq., was elected a Fellow; M. Am. Escher von der Linth, and M. E. E. Deslongchamps, were elected Foreign Members.—The following communications were read:—'On the Geology of the Gold-fields of Victoria,' by A. R. C. Selwyn, Esq., Geologist to the colony of Victoria.—'Notes on the Gold-field of Ballarat, Victoria,' by Mr. John Phillips, C.E., Surveyor in the Government Service of Victoria.—'Notes on the Gold-diggings at Creswick Creek and Ballarat,' by Mr. W. Redaway, V.P.G.S.—'On the Gold-diggings at Ballarat,' by H. Rosales, Esq.—'Notes on some Outline-drawings and Photographs of the Skull of *Zygomaturus trilobus*, Macleay, from Australia,' by Prof. Owen.

MARCH 24.—Prof. Phillips, President, in the chair.—Messrs. G. C. Greenwall, S. Dobson, J. J. Forrester, H. Becket, W. Fletcher, G. H. Morton, E. Billings, and G. R. Burnell, were elected Fellows.—The following communications were read:—'On a Protusion of Silurian Rock in the North of Ayrshire,' by J. C. Moore, Esq.—'On the Rock-basins in the Granite of Dartmoor,' by G. W. Ormerod, Esq.—'On the Kelloways Rock of the Yorkshire Coast,' by J. Leckenby, Esq.

CHEMICAL.—March 30.—Anniversary Meeting.—Dr. Lyon Playfair, C.B., President, in the chair.—The Report of the Council was read, from which it appeared that the Society consisted of 275 Fellows, 13 Associates, and 24 Foreign Members. There had been 27 papers read, and 3 discourses delivered during the past year. The financial statement showed a balance in hand of 551*l.* 12*s.* 4*d.* The following gentlemen were elected officers for the ensuing year. *President*, Dr. Lyon Playfair; *Vice-Presidents*, W. T. Brande, C. G. B. Daubeny, M.D., T. Graham, W. A. Miller, M.D., Col. P. Yorke, B. C. Brodie, H. B. Jones, M.D., R. Porrett, and J. Stenhouse, LL.D.; *Secretaries*, T. Redwood, Ph.D., W. Odling; *Foreign Secretary*, A. W. Hofmann, Ph.D.; *Treasurer*, W. De la Rue, Ph.D.; *Council*, F. A. Abel, G. B. Buckton, F.R.S.; E. Frankland, Ph.D.; J. H. Gilbert, Ph.D., W. C. Henry, M.D., G. D. Longstaff, M.D., N. S. Maskelyne, Esq., J. Mercer, H. M. Noad, Ph.D., A. Smee, J. A. Voelcker, Ph.D., and A. W. Williamson, Ph.D.

April 1.—Dr. Lyon Playfair, C.B., President, in the chair.—H. D. Pochin, Esq., and R. Taylor, Esq., were elected Fellows.—Mr. J. A. Wanklin read a paper 'On a new Method of preparing Propionic Acid.' By means of sodium and zinc-ethyl, the author obtained a new compound, sodium-ethyl, which, when treated with carbonic acid, became converted into propionate of soda. This formation of propionic acid is a synthetic experiment, correlative to Kolbe's well-known analytic experiments on the decomposition of the fatty acids.—Mr. T. B. Groves read a paper 'On the Compounds of Iodide and Bromide of Mercury with the Alkaloids.' These were all crystalline bodies constituted of two proportions of the iodide or bromide of mercury, and one proportion of the iodide or bromide of alkaloid.

INSTITUTION OF CIVIL ENGINEERS.—April 13.—I. K. Brunel, Esq., V.P., in the chair.—At the Monthly Ballot, the following candidates were elected:—Messrs. A. Retortillo and R. Sinclair, as Members; Messrs. L. Clark, W. B. Hawkins, A. James, W. Smith, and A. Stein, as Associates.—The paper read was an 'Investigation into the Theory and Practice of Hydraulic Mortar, as made on the New Works of the London Dock Company, 1856-7,' by Mr. G. Robertson.

ROYAL INSTITUTION.—March 19.—The Duke of Northumberland, President, in the chair.—'On the Influence of Women on the Progress of Knowledge,' by H. T. Buckle, Esq.

SOCIETY OF ARTS.—April 14.—J. Scott Russell, Esq., V.P., in the chair.—The following gentlemen were elected Members:—The Right Hon. C. B. Adderley, M.P., R. F. Bowles, J. Oxley, and Sir J. Kay Shuttleworth, Bart.—The paper read was by Mr. J. Macgregor, 'On the Paddle-wheel and Screw Propeller from the Earliest Times.'

MEETINGS FOR THE ENSUING WEEK.

- Tues.** Syro-Egyptian, 7½.—Anniversary.
Statistical, 8.—On the Administration of the Poor Law in the Metropolis, by Mr. Lumley.
— Royal Institution, 8.—On the History of Italy during the Middle Ages, by Mr. Locand.
— Institution of Civil Engineers, 8.—Discussion 'On Hydraulic Mortar.'—Iron Viaducts over the Rivers Leven and Kent in Morcombe Bay, by Mr. Brunel.—On Railway Stations, by Mr. Hood.
Wed. Horticultural, 1.—Spring Meeting.
— Royal Society of Literature, 4.—Anniversary.
— Microscopical, 8.
— Society of Arts, 8.—On the Progress of the Electric Telegraph, by Mr. Siemens.
Thurs. Numismatic, 7½.—Spring Meeting.
— Horticultural, 7½.—Spring Meeting.
— Royal, 8.
— Philological, 8.
— Royal Institution, 3.—'On Heat,' by Prof. Tyndall.
Fri. Society of Antiquaries, 8.—Anniversary.
— Royal Institution, 8.—On the Geodetic Operations of the Ordnance Survey, by Col. James.
Sat. Royal Institution, 3.—'On the Vegetable Kingdom in its relations to the Life of Man,' by Dr. Lankester.

FINE ARTS

Remarks on Secular and Domestic Architecture. Present and Future. By George Gilbert Scott, A.R.A. (Murray.)

The motto of Mr. Scott's banner is "A Gothic Renaissance and the pointed arch for ever,"—his enemies are Messrs. Stucco and Compo,—his horror, Clapham Villas,—and his creed, anti-eclectic. His principles are "The revival of our own national branch of Christian art as the basis of future development," and the making use of other branches, not to supersede, but to enrich our own. This is practical, and to be understood. We heartily agree with Mr. Scott's starting-points:—

"First, that the vernacular domestic architecture of our day is wholly unworthy of our state of civilization, and requires a thorough reformation. Secondly, that the attempts which have been made to effect this, whether by those who favour the Italian, mediæval, or other styles, though often most praiseworthy, have been in the main unsuccessful. Thirdly, that the success, however incomplete, of the great movement by which pointed architecture has been revived for ecclesiastical purposes, though unquestionably the one great fact of our day, so far as architecture is concerned, has not hitherto had full scope for producing a corresponding effect upon our secular buildings. Fourthly, that this has been caused chiefly by two circumstances:—the impression which, strange as it may be, is so prevalent that Gothic architecture is essentially an ecclesiastical style, and that though eminently suited to churches, it is not fitted for other classes of buildings, and the consequent unnatural severance which has taken place within the last few years between ecclesiastical and secular archi-

itecture,—a severance which has never existed at any former period; and, on the other hand, the want of a due appreciation of the question by many of the architects themselves who have been engaged in this revival, which has led, in many cases, to an uncertainty and hesitation in their efforts when engaged in secular works."

Now, this Saxon, religious, honest, and sound Renaissance of indigenous Art, is not antiquarian, for true Gothic Art, in wise hands, is a growing, progressive, advancing, and adaptive Art,—fit for the palace or the cottage, church or mansion,—ready to enhance every new material, be it iron or be it glass, every new system of construction, be it railway-station or tunnel; to shirk no necessity of use or comfort, and to reject no demand of that sort of aggregate luxury which is called grandly Civilization. Fine Art may be known by this:—while it lives it grows. When it stops growing, it is dead. It is the same with man; the same with our religions; the same with kingdoms and races. The full-ripe is still the first state of rottenness and perfection, and only another name for incipient decay. In a word, this revival is not a going to battle with a dead knight borne at our head, but rather a putting on of dead king's armour that we may tread down sham, and strike it to the heart.

Mr. Scott's books—plain and useful enough for a working mason to enjoy—combat several theories. He denies that any difference should exist between the style of building our houses and churches, allowing for the difference of object, or that the pointed arch is anything peculiarly consecrated and taboed. He presses upon his pugnacious brethren the duty of perfecting the Gothic revival by settling on systematic and logical principles the details of its secular and domestic branches. The book itself is a mere bundle of lecture-papers, memorandum notes, and shows no constructive principles: but that is by-the-by; for the book is a sound and useful one, full of healthy thought, by a man who knows what can be and what should be done.

It is indeed a proof of the ebb and flow of human improvement, that we,—who bridge chasms with metal strings, who tunnel beneath rivers, who sew together continents, who use the lightning as an errand-boy,—should build palaces inferior to old warehouses of Nuremberg, monkish barns of Glastonbury, or the sixteenth-century cottages of Northamptonshire. Those dead men, we half patronizingly praise, could unite beauty and use—could be comfortable and picturesque. They slighted nothing that they did. They never wrote essays, or painted sketches; their light books were "de omnibus rebus"; and their heavy works were the playful studies of Scotus and Aquinas. The thirteenth-century architecture was noble; the fourteenth, magnificent; the fifteenth, picturesque; and the sixteenth, stately but fantastic. The Art of those dead builders was grand and simple; their treatment of materials, generous and natural. Their efforts were never strained; they adapted every feature fearlessly to its real uses; they had the instinctive power of giving beauty to even the simplest demands of use. The most spontaneous production was noble in its simplest elements, and in its basest uses it was beautiful. How can we reach their high land,—the ladder gone, the road lost, the chart destroyed, the compass unmagnetized? Return to the Gothic and start again, says Mr. Scott, with the voice of fifty speaking-trumpets.

"I need hardly say that we want a style,—which will be pleasing in its most normal forms, yet be susceptible of every gradation of beauty, till it reach the noblest and most exalted objects to which Art can aspire. If we can devise such a style for ourselves, by all means let us do so; but if not, let us endeavour to develop it out of that of some former period which we find to have met these conditions; and happily we find such a nucleus to work upon in the native architecture of our own country,—the production of our own forefathers; men bearing our own names; whose lands still often remain in the same families; whose armorial bearings we are still proud to hold; to whom we owe our liberties, our constitution, and our national customs; and who, though living in simpler times, were the fathers of our modern civilization. This style of architecture, whose traditions have, in our rural districts, only vanished within the memory of man, has the strongest possible claims upon our affection. It is the absence of anything to excite interest and to enlist the feelings of the heart, which has been the great cause of the present degradation of our vernacular architecture; and it is a happy circumstance, that the style which on its own intrinsic merits recommends itself as the ground-work of the future, is that which above

all others is calculated to enlist our love and sympathy, from its association with the past."

The causes of our failure Mr. Scott has tickled as Blue Beard did his matrimonial error in that dreadful Blue Chamber. Here they are:—

"1st. The tendency to *miscegenation*, or dressing up our buildings in characters which do not belong to them. 2ndly. The want of *unity of purpose* as to the style to be taken as our leading type. 3rdly. Our want of boldness in fearlessly adapting the style chosen to the requirements, the appliances, and the feelings of the present day; and importing into it every hint which we may gather from other styles, and every aid to be obtained from modern inventions, so as to render it not an antiquarian matter, but strictly *our own*. 4thly. The absurd and growing error of considering ecclesiastical and secular architecture as so distinct, that the same person cannot practise both."

The causes of failure laid down, if not proved, the next question is, What is to be done? This teasing question Mr. Scott answers boldly:—We must not think of the past, but the present. We must avoid a capricious eclecticism, choosing a distinct course and following it with determination. We must unite in our architecture of the future, the two great normal principles, the lintel and the arch. We must adopt all reasonable forms of arch; we must remodel all forms of pure decoration by reference to nature;—our future architecture must be unlimited in its comprehensiveness, and universal in its applicability. We must study all the adaptable points of the Italian-Gothic, as to its subtle asperity of the contrast between our own Gothic and the mass of modern buildings. Such are Mr. Scott's suggestions, which he sums up with the following words:—

"Finally, what hinders that we should at once commence the attainment of this noble and long-desired object? Is it that we wait the advent of some mighty genius, who will override all our petty jealousies, prejudices, and difficulties, and set us at once in the right path? If so, we may long wait in vain; for even such a genius as Pugin rarely appears twice in a century. Does it require that some great catastrophe should demolish our social system, and that another should rise out of its ruins? If so, long may we wait for the event! No; our hindrance is our want of unity and steadiness of aim and purpose; it is, too, the frivolity of those who, after cheering us on for a time, turn against us just when attaining a nucleus on which to develop:—'A rolling stone gathers no moss.' We want our nucleus to be overlaid with successive growths which arise from its necessities, inventions, and feelings of our time, but it is to gather such moss we must unite, one and all, in one steady, unflinching effort, constant, untiring, and in the same direction."

The enemies of the Gothic are the lovers of the Renaissance,—that fantastic, prodigal, luxurious, gorgeous style which sprang from the decline of faith and the revival of Pagan learning. The ante-Goths complain that Gothic buildings are dark, monastic, and gloomy; that high-pitched roofs spoil our top rooms, and say that we have few examples of that thirteenth-century domestic architecture which we proffer to imitate. Mr. Scott's rejoinder is, that his revival is not a fashion, but a revolution of the national mind; that Gothic architecture, being the reverse of Greek, is essentially a window-style, and intended to court the light; and that though we have few examples of early work, we have enough to guide our taste and stimulate our invention.

Now, as to details. Here our author is always forcible, useful, and worth reading. He never shies at a difficulty, or hides his incapability of bringing theory to practice by a darkening cloud of fine words.

In windows, he recommends the Gothic mullioned window. He says,—

"In this country, the great crux in Gothic domestic work is how the windows are to open. We have become so wedded to the ordinary sliding sash, that people fancy they are suffering under persecution if asked to submit to any other mode of opening their windows. It seems useless to remind them that this fancy is peculiar to England, and at least only shared with them by the Dutch, and that all other nations adopt the casement. No such arguments avail;—the sash-window has been registered with Magna Charta, Habeas Corpus, and Trial by Jury, as the Englishman's birthright, and it seems hopeless to dream of his relinquishing his privilege. Happily, however, the Gothic window does not demand so distressing a condition. By two of the above systems the wooden sash may readily be used behind the stone mullion; by a third a wooden mullion may be formed into a sash-frame; and even in the ordinary stone mullion metal sashes may be hung, so as to slide in the ordinary manner; so that no real difficulty occurs on this head."

On ceilings, Mr. Scott speaks well. Wood absorbs the light—plaster reflects it. Therefore, in this dark country, plaster honestly used is a pleasant material. The old Elizabethan designs are

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too heavy, and more fit for wood-work than plaster. In low relief diaper designs, we have great scope for exquisite ornament.—

"We have for our ceilings a considerable range to choose from. We have first the purely constructive floor, showing beams, joists, &c., as is so frequent in the old houses of France and Italy. These may be rendered highly ornamental by moulding and carving the timbers, by the use of beautiful corbels, and by the addition of painted decorations. Secondly, the partially constructive ceiling, showing the beams but concealing the joists with wood panelling. Thirdly, the non-constructive ceiling, in which all the timbers are hidden by wood panelling. Fourthly, either of the two last, with plaster substituted for boarding in the plain spaces within the panels, or the whole surface above suggested, either concealing all the timbers or showing the principal beams, and with either plaster cornices, as above suggested, or wood cornices, as may be preferred. All these are capable of every variety of simplicity or richness, and are open to any degree of enrichment by colouring which may be desired."

The modern chimney-piece is a mean contrivance. It tries to look massive, but is a mere box veneered with slices of marble. We have great choice for the future.—

"We have the opening flat with the wall, covered by a straight lintel, an arch or a lintel on brackets, we have the same decorated by projecting pillars and pannelled frieze, with a corniced shelf, or with some other kind of frontispiece framing the opening; and we also have the hooded chimney-piece, overhanging the opening, and supported on pillars or brackets, or both, and of an infinity of different designs, from the most rigidly simple form, providing for the practical requirements in the plainest possible manner, to the richest designs. These forms, with certain modifications, are perfectly consistent with modern convenience, and, consequently, quite open to us. In lofty rooms, the hooded chimney possesses great dignity."

For grates, Mr. Scott recommends dog-bars, which furnish a field for design, with a moveable low fire-basket laid across them.

The staircase wants changing. The Gothic style furnishes us with numerous types.—

"Some old stone staircases, for instance, run up between two walls, the inner one perforated with arcades; some are supported towards the interior by small pillars, with or without arches; others wind round a massive pillar which runs up and supports the ceiling; others, again, turn round two such pillars, with straight flights in the intervals; some entwine round a circular well perforated with arched, while others are nearly on our modern type, though greatly varied in the mode of carrying out."

Mr. Scott suggests the use of inlaid woods and designs founded on Elizabethan models, with their pierced balustrades, stately newels, bold moulded strings, armorial bearings, mottoes, and running garlands of foliage.

About materials of building, Mr. Scott speaks with much judgment. He is very severe on brick. Brick gets many a rub from him; but still he does justice to brick. It has such a special sympathy for smoke and dirt. Mr. Scott suggests a remedy.—

"This might also help us to solve a problem of great difficulty bearing upon London house-fronts. Ordinary brick will not do for them; its absorbency causes the rapid adhesion of smoke, which penetrates the surface, and renders the whole building a gloomy, light-absorbing mass; stone, excepting the hardest kinds, is nearly as bad. This is one cause for the prevalence of cement; we want a cheerful, bright material which will not attract smoke and dirt, and will reflect light instead of absorbing it. An attempt has recently been made to meet this need, and with some success. It consists of a white or light-coloured brick, with a vitrified, non-absorbent surface: its great defect is the glossy face, which would, I fear, produce a disagreeable effect. They should be accompanied by terra-cotta, with the same non-absorbent surface; and they should be of various colours, as might be required, and the effect should be capable of being heightened by the use of enamelled patterns, to which might readily be added encaustic tiles, or tile-mosaics, made expressly to harmonize with them, and used in panels, friezes, or other suitable positions, where they would not disturb the constructive effect. This would work a greater reformation in our ordinary street-architecture than anything which can be conceived; only let it be done quietly and artistically, not in the glaring, exaggerated manner which seems the only way in which an Englishman can do anything, if he once departs from his old humdrum routine."

Our author contends for Gothic iron-work, with brass decorations, stone and terra-cotta cornices, and porcelain diapers.

We lament as much as our author can do the loss of projecting oriels, varied skylights, fantastic gables, and overhanging storeys, which made the medieval streets varied and refreshing to the eye; but we see no reason why we should not have pierced balconies, friendly porches, and dormer windows. French streets are picturesque merely because the flatness of their walls is broken by outside blinds. Act of Parliament makes London

houses ugly by compelling builders to raise the party-walls higher than the roofs.

What we all want for London is a cheap, good brick, non-absorbent, and without visible glaze. Our bricks should be thinner and longer, says Mr. Scott. Why should we not have green bricks like the Flemings had, or red and black as the Germans?

The chief fault of this sensible and useful book is, that Mr. Scott seems to consider the Renaissance as a mere depot for ideas that may be incorporated with the Gothic. Now, the question arises, if the Renaissance contain so much worth borrowing, is it not perhaps worth retaining as a separate existence to start from? Nor is it quite fair to assert that in borrowing from Italian-Gothic, we are not importing Southern ideas, but only reclaiming our own Northern thoughts which had strayed south. A gipsy might as well claim building ground in Algiers on the plea that his ancestor, Ham, once pastured there.

FINE-ART GOSSIP.—The next meeting of that pleasant Society, the Hampstead Conversation, will be held on Wednesday next, and will be devoted to the works of David Cox. Could there be a more attractive programme?

The Annual Dinner of the Artists' Benevolent Fund Society is fixed to take place at the Freemasons' Tavern, on Saturday the 8th of May, — Charles Dickens, Esq., in the chair.

Mr. Linton, author of the 'Scenery of Greece,' has on view, at his studio, in St. John's Wood, a collection of seventy drawings made by himself in various countries, — chiefly in England, Italy, and Greece: a very various and able series of works, including many drawings which were engraved in his great illustrated work on Greece.

The following suggestion may be added to the hints contained in Mr. Robertson's letter to Lord Elcho:—"I have lately read, and with great interest, Mr. Robertson's letter to Lord Elcho regarding the redistribution of our different national collections of Science and Art. As some fresh arrangement must be made, I have in connexion therewith one slight suggestion to offer; viz., that the Vernon Gallery as it now stands, with other English pictures belonging to the National Gallery, and the glorious Turners, should form the nucleus of a truly national collection, by the addition of specimens of English artists at present not represented, commencing a century or so earlier than the date of any of the pictures now in the collection. Some of our artists even of a later date are not represented at all—others are certainly not worthily represented: in many private collections, for instance, finer specimens of Sir Joshua, Gainsborough and Wilson are to be seen than any in Marlborough House, whilst of the English artists of an earlier date than the time of that distinguished triad, Hogarth and S. Scott alone are represented. What I would suggest is practically this, that whatever may be the distinction of the Vernon Gallery, arrangements should be made for adding as opportunity offered pictures of our earlier artists. Most of us have seen pictures of great merit, though often only portraits, by Dobson, Jameson, Gandy, Walker, Riley, and others, and though I do not pretend to say that, by bringing more prominently forward the works of these artists, we should be conferring any great benefit on Art, yet it is well to make the most of what we have. Besides, independently of their merit as works of Art, English pictures will always appeal to English feelings. The carrying out this suggestion would cause but little expense, and would, I think, give general satisfaction."

"H. V. T."

The good work goes on. The last bud of Art has blown at the foot of Blackfriars Bridge in the shape of a new Insurance Office. A great deal of taste and thought has been expended in external decoration—not as usual, all on the top storey, but on the door—the very centre of interest in every exterior. Over the lintel there is a Byzantine tumbling chase of animals; higher up there are polished marble shafts and chromatic ornament. Nor is it thrown away. Even as a lasting trade attraction, such art as this must attract more than

stilted crimson letters, or tawdry gilding, or plate-glass.

M. Dantan, the younger, the Paris Sculptor, has finished his bust of Rossini. It is much praised on account of the striking likeness given of the maestro.

After the model of the French Academy of Fine Arts, at Rome, founded by Colbert in 1666, the Belgian Government has now established there a similar institution, under the management of M. Portaels, the Belgian painter. All pupils of the Royal Academy at Brussels, who have been awarded a prize in painting, sculpture, architecture, or music, will be supported at Rome by Government for a term of five years.

The sale of the second division of the engravings collected by Signor Martelli of Florence, which recently came to a close at Paris, has fetched the round sum of 40,000 francs. The Adoration of the Three Wise Men, by Maza Finaguerra, brought 1,680 francs.—The Transfiguration, after Raphael, by Raphael Morghen, 788 francs,—and A Man sitting on the Ground naked, by Mozzetto, 610 francs.

The beautiful glass paintings in the Cathedral of Metz, the painter of which has hitherto been unknown, have been assigned by Dr. Schneegans of Strasburg to a Westphalian artist, Meister Philipp Hermann of Münster, who died at Metz in 1392.

The collection of drawings formed by Mr. Charles Pemberton, including the two renowned works of 'Virginia Water,' by Turner, has been disposed of by Messrs. Foster, at their gallery, in Pall Mall. Among the choicest specimens were the following:—Walter Goddall—The Grandfather's Watch; size, 22 inches by 17; 62 guineas. P. J. Poole, A.R.A.—Dorothea; size, 17½ inches by 12; 38 guineas. G. Cattermole—Macbeth and the Murderers; size, 12 inches by 8; 31 guineas. J. B. Pyne—Venice; size, 21 inches by 14½; 36 guineas. S. Prout—same subject, View in Venice; size, 21 inches by 17; 71 guineas. D. Roberts, R.A.—a view in Belgium, Meehlin Tower; size, 13 inches by 9; 56 guineas. C. Stanfield, R.A.—Portsmouth Harbour; size, 17 inches by 11½; 131 guineas. F. Taylor—Cavaliers Hunting; size, 16 inches by 12; 63 guineas. J. Nash—An Interior; size, 30 inches by 22; 51 guineas. P. F. Poole, A.R.A.—A Bit of Fun; size, 16 inches by 12½; 72 guineas. G. Cattermole—The Giant Tree of the Forest; size, 39 inches by 29; 155 guineas. F. Goodall, A.R.A.—Episode in the Happier Days of Charles the First; size, 25 inches by 14; 180 guineas. J. M. W. Turner, R.A.—Virginia Water; size, 17½ inches by 11½; 184 guineas. The companion drawing; similar size; 163 guineas. Louis Haghe—Interior of Brewers' Hall, Antwerp, with many figures; size, 36 inches by 26; 225 guineas. The above fifteen pictures were in the Art-Treasures Exhibition, Manchester. The subjoined merit notice:—G. Cattermole—Christ Preaching to the Multitude; a fine composition; size, 18½ inches by 13; 47 guineas. T. S. Cooper, A.R.A.—A Group of Cattle—Noon; a splendid specimen; size, 20 inches by 15; 68 guineas. D. Roberts, R.A.—View of Rotterdam; size, only 12 inches by 8½; 44 guineas. Fred. Taylor—Setters and Pointers; with the companion drawing—Foxhounds; size of each, 27 inches by 20; 111 guineas. D. MacIse, R.A.—The Spirit of Chivalry; size, 49 inches by 30; 150 guineas. J. B. Pyne—View on the Rhine; size, 21 inches by 14; 47 guineas. Mr. Pemberton's collection, numbering forty-five pictures, realized 2,491l. 2s. 6d.

MUSIC AND THE DRAMA

SACRED HARMONIC SOCIETY, Exeter Hall.—Conductor, Mr. COSTA.—FRIDAY NEXT, April 23, Handel's ISRAEL IN EGYPT.—Vocalists: Madame Rudersdorf, Miss Dolby, Miss Banks; Mr. Sims Reeves, Mr. Thomas, and Mr. Weiss; with Orchestra of nearly 700 performers.—Tickets, 3s., 2s., and 10s. 6d. each, at the Society's Office, No. 4 in Exeter Hall.

MR. BLAGROVES FOUR QUARTETT and SOLO CONCERTS, 11, Hinde Street, TUESDAY EVENINGS, April 30, May 4 and 18, and June 1. Performers for the Quartetts: Messrs. Blagrove, Isaac, R. Blagrove, and Aylward; Pianists: Miss Freeth, Mr. G. Russell, Miss Summerhayes, and Miss Arabella Goddard; Accompanist, Mr. J. P. Goodban; Vocalists (first evening): Miss Kemble and Mr. Thomas.—Tickets, 7s. (or four for 21s.); Subscription, 21s. Tickets at 11, Hinde Street.

ST. MARTIN'S HALL.—Handel's SAMSON will be performed on WEDNESDAY, April 21, at Eight, under the direction of Mr. JOHN HULLAH. Principal Vocalists: Miss Banks, Mdle. de Villars, Miss Fanny Rowland, Miss Palmer, Mr. Sims Reeves, Mr. W. Evans, Mr. Santley, Mr. Thomas. Tickets, 1s., 2s., 3s.; Stalls, 5s.

Mr. AGUILAR begs to announce that he will give a MATINEE MUSICAL, at the Hanover Square Rooms, on MONDAY, May 24. Vocalists: Miss Ludo (pupil of Signor Ferrari), her first appearance in public; and Signor Marras; Instrumentalists, Herr Jansa, M. Clementi, Herr Goffrie, M. Paque, Mr. Howell, and Mr. Aguilar. Reserved Seats, 10s. 6d.; Single Tickets, 7s.; to be had at the principal Music Publishers, and of Mr. Aguilar, 131, Albany Street, Regent's Park, N.W.

NEW PUBLICATIONS. INSTRUMENTAL MUSIC.

The Seasons: Spring, Summer, Autumn, Winter, (followed by a Hymn), for the Harp. By John Thomas. (Boosey & Sons.)—Without rating the harp among orchestral instruments as high as M. Berlioz does, we value it much for solo uses,—since it has charming effects and resources of its own, let the violin be ever so expressive, the organ ever so pompous, the pianoforte ever so invaluable as representing combination. Mr. Thomas, as a harpist, shows that he understands the points and limits of his instrument, and ranks near the Dizis, Labarres and Godefroids, whose comprehension of the harp is sounder, to our thinking, than that of such exceptional players as Boches and Parish Alvars. These "Seasons" are elegant as compositions, holding the golden mean betwixt what is trivial and what is unapproachable. If any amateur harp-players be left (a fact admitting of some question) they will thank us for directing their attention to these four well-varied and characteristic pieces. But the harp-players must not be on a small scale.—More attainable will be found *La Sylphide, Morceau Caractéristique pour la Harpe*, par Charles Oberthür, Op. 150, (Schott & Co.), and it is pleasing as well as attainable.

We have now some pianoforte music to speak of, by simple announcement,—"*La Traviata, Grande Fantaisie Brillante*, Op. 5, by Wilhelm Ganz, (Wessel & Co.),—"*Grande Fantaisie Pastorale, Polka Capriciosa, Poésies Musicales*, Nos. I., II., and III., by Joseph Roedel, (Wessel & Co.),—"*Carnaval Espagnol, Caprice de Concert*, by C. Delious, Op. 38, (Schott & Co.), as little carnavalesque as such music can be. These belong to that library over the door of which might be written "*Pains thrown away*." They are the works of good players, we doubt not,—but neither idea nor novelty of form is discernible in them.—A few better, but less pretending, publications for the piano remain to be noticed. A *Sonata*, by George Forbes (Cocks & Co.), is, now-a-days, a thing almost as little to be expected as would be a minuet in our Polka-land, where young people dance (or romp, should it be?). The first and last movements are here the best,—the *andantino* is, compared with them, insignificant.—"*Pensée Fugitive*" and "*Nocturne*," by H. W. A. Beale, (same publishers), are in the popular form of single movements, and indicate a writer capable of better things.—"*La Bailarina*," by Renaud de Villbac, (Schott & Co.), is like other of its composer's music, wrong looking for (after its kind). But M. de Villbac is not sufficiently regardful of the even-handed justice which all first-class writers have shown. His left hand is too monotonously devoted to accompaniment.—"*Pale Roses, Polka de Salon*," by Francesco Berger, (Addison & Co.), is pretty and gay, in spite of its sickly title, which reminds us whimsically of Hood's drawing of "The Spent Ball."—"*Dreams of the Past*," by Frances Hordern, (Novello), are reminiscences of matter-of-fact waltzes of other days.—"*The New Anglo-Hibernian Polka*," by J. C. Cooper, is published by Messrs. Cooper & Sons.

HER MAJESTY'S THEATRE.—There can be now small doubt, even among such of our remaining elders as, in 1841, were the most vigorously opposed to every idea of French invasion, that "Les Huguenots" holds the European stage as few operas have done since "Don Juan,"—and this in spite of difficulties so enormous that a perfect execution of the whole work has not been heard since it was first given at Paris, in 1836. Since, therefore, the success is no longer experimental nor questionable, it were wise to pursue the course of policy which has been applied to all master works

on every fresh representation,—to purify and to perfect the execution as much as possible,—and for England to restore those portions of the text, the suppression of which may have been expedient in the first instance, to make so long a work listened to by a public so impatient of novelty as ours. Seeing that "Les Huguenots" is to be the "great card" of the rival opera managements for 1858, we would have the "tug of war," not depend on this *Raoul* or the other *Valentine*, but on the steady and sufficient presentation of the music,—and, to our thinking, the more of it the better. The *finales* to the original second and third acts might now be given without curtailment,—the latter including that superb duel septuor in the *Pré aux Clercs*, of which London knows little more than its first and last bars.

Mr. Lumley's presentation of the music given will not satisfy those who know the opera. The new *soprano*, however, Mdle. Titens (to adopt the English version of her name) is unquestionably an acquisition to *Her Majesty's Theatre*. She has the next best German voice to Madame Jenny Ney,—an organ strong, even, extensive in compass, fairly well produced, and, if not supremely charming, more than usually clear of the national harshness. Her appearance is rather pleasing. She is busy on the stage without over-prominence; and deservedly produced a favourable impression. Signor Vialletti, as *Marcel*, disappointed us:—his voice tells less in the rugged and deep music of the part than we had expected. The *St. Bris* of Signor Belletti was the best piece of singing in the opera; since we do not agree with those who professed delight in the *Raoul* of Signor Giuglini, and conceive that he is less effective as the Huguenot lover than in the less animated music of Bellini and Donizetti. The music lies ill for his voice: else why in the duel septuor should the *coda* be dropped a tone, so as to bring that which began in a major to an end in another key? His action is not real, though there is enough of it. No good purpose would be served by speaking of the other *dramatis persone*. With such materials as Mr. Lumley's M. Meyerbeer's masterpiece could not be made to go properly. The scenery and stage-appointments must have surprised those who read the preliminary column of admiration with which they had been advertised,—being in no respect remarkable. The success of the performance was not great; nor do we imagine that it is one which will prove profitable to the treasury.

CONCERTS OF THE WEEK.—At the first *Philharmonic Concert* of Monday last the solitary novelty in the programme was one of Herr David's violin *Concertos* introduced by M. Sainton. It is time that the compositions of one of the most sterling masters of his instrument living or dead should come to a hearing in London. The opening of the first, and the entire second, movement struck us; the *rondo finale* being more written according to the receipt.—There is a *Concerto*, however, in D major, played by its composer, when M. David was last in England, which we prefer to this. There is also a *Scherzo* by him well worth looking after. But M. Sainton had not a good chance on Monday,—for he was not well accompanied. The other solo player was Mr. Cusins in Prof. Bennett's F minor *Concerto*. The singers were Madame Castellan and Miss Dolby. The concert was not well attended.

Miss A. Goddard's *First Soirée*, at Willis's Rooms, on Wednesday evening, was full of interest. We have rarely, if ever, heard her to greater advantage, and do not remember any pianiste who could more evenly have sustained a performance of so much difficult and various music. Beethoven's *Sonata* in a major (Op. 101) is not one of our favourites,—our failure in appreciating it (as the rhapsodists who see no wrong in their divinity might describe it) not arising from the novelty of the proportions of its several movements, so whimsically defended by M. Von Lenz. Remembering the practice and the productions of the great writers, we have never been able to see reason for any elect number of movements or peculiar form being considered as final or preferable. This *Sonata* is not more uncanonical than Beethoven's admirable

one in c sharp minor, but a world of difference lies between them, in the grace of their ideas. Be the work gracious or ungracious, however, it was most carefully rendered by Miss Arabella Goddard. We were also very glad to hear Hummel's last *Sonata*, his Op. 106, one of the finest expressions of Hummel's genius in its prime, so well given. There were also two movements by Bach,—played with the firm neatness which his music demands,—and Mendelssohn's comparatively little known pianoforte Quartett in F minor:—the programme, we repeat, being as interesting as the execution was good throughout.

STRAND.—The management of this theatre have engaged Mr. Belton for the part in Mr. Stirling Coyne's new comedy, which was intended for Mr. Leigh Murray, but whose indisposition prevented him from appearing. The little drama, accordingly, now proceeds with the requisite smartness, and the audience has considerably increased.

STANDARD.—This theatre commenced, with Easter Monday, the series of starring engagements for the season by which the legitimate drama is here supported, and commended to the earnest minds of the neighbouring population, and such portions of the audience as are supplied by the Eastern Counties Railway Station opposite;—a fact which in some degree explains the success that has attended Mr. Douglass's efforts in regard to this establishment. "The Winter's Tale" and "The Duchess of Malfi" were, as usual, the dramas selected for the exhibition of Miss Glyn's talents during the first week, and on Saturday Mr. Phelps, with Mr. F. Robinson and Miss Atkinson, appeared as *Melantius, Amintor* and *Eudine*, in the tragedy of "The Bridal." The house was crowded; and the play, notwithstanding the difficulties which lie in the way of its popularity, was received with frequent demonstrations of applause. The character of its hero was, indeed, nobly represented by Mr. Phelps, by whom the nervous language of Beaumont and Fletcher was carefully and vigorously interpreted. Altogether, this is one of the parts in which this actor shows to most advantage;—a part with rough salient points, and opportunities for tragic declamation. The audience thoroughly appreciated the performance, and welcomed the many opportunities for the display of his characteristic merits afforded by the dialogue and situation. The tragedy was exceedingly well cast; and the scenic appointments, costumes and general getting-up, were appropriate and picturesque.

THE OLD HUNDRETH PSALM TUNE.

DUE acknowledgment was made of the many communications on the subject of the Old Hundredth Psalm to which the letter from a Correspondent gave occasion, and also our caution "written to the minute" while humouring him by printing his fancied discovery.—To settle the question would then have been impossible, without deliberate reference to an antiquarian library. Neither, obviously, could room and verge now be given to the letters bearing on the parentage of the tune from the many writers who have kindly addressed us. This is of less consequence, since the last evidence laid before us, in the *brochure* on the subject forwarded by the Rev. W. Havergal, brings us as near certainty as we possibly can reach. After discussing the claims made by Luther's partisans, founded on its similarity to a tune printed in his "Geystliche Lieder," 1570—

"The claim of its authorship for Claude Goudimel is [say Mr. Havergal] equally unsubstantial. Goudimel was the greatest musician of his age in France. Renouncing the Roman Catholic faith, he became a Protestant; and was massacred at Lyons, at the time of the Bartholomew atrocity in Paris, in 1572. It was, say historians, his composition of tunes to Marot and Beza's Psalms, which incensed the Roman partisans, and cost him his life. But, by *composited tunes* was not meant framing or composing melodies. It meant the composing or putting together, in the Latin sense of the word, certain parts to melodies already framed. This, Goudimel did; for in 1568, he published at Paris, the whole of the tunes in the Genevean Psalter, set in four parts. But the tunes themselves had been extant, for more than twenty years; as is attested by a preface, written by Calvin himself, to one edition of the Psalms, dated June 10, 1544, wherein it is said, 'all the Psalms, with their music, were

printed the first time at Geneva.' As there is good reason to conclude, that Goudimel became a Protestant not more than ten years before he published his parts to the Geneva tunes, it is next to impossible that he could have had any hand in the framing of the tunes themselves. Besides, Goudimel's harmonies were composed for the use of the French Protestant churches, and were never admitted into the Geneva. Hence, there is no manner of evidence to show that Goudimel was the composer of our Old Hundredth Psalm Tune, except so far as to compose parts to it; which was the pleasant task of many a musician in after times. The mistake has been occasioned by a wrong interpretation of the word *composed*, and is precisely of that sort which has been so commonly made with respect to the tunes in Ravenscroft's Psalter. The persons who, as he says, "*composed them into parts*," were not the framers of the tunes, for many of those tunes were framed before the composers of the harmony to them were born. With regard to William Franc, there is as clear evidence as can reasonably be demanded, that the tune is his,—at least that he is its fairly reputed author. Franc himself was no great musician. His name is unknown to fame, except as connected with the tunes in the Geneva Psalter. But as his task consisted in framing simple melodies, without caring for originality or labouring at harmony, his skill might have been equal to his task. Both Dr. Burney and Sir John Hawkins adduce ample proof, that Franc was the composer, or at least the compiler, of the melodies which were set to Marot and Bess's version of the Psalms. Both also state that Bess himself testified the fact, in a formal document signed with his own hand, and dated Nov. 2, 1552. They further state, that an edition of the Geneva Psalms was printed in 1554, with the name of 'Guillaume Franc,' as the author of the musical notes to them, and with the licence of the local magistrate attesting Franc's authorship. Consequently, if Franc was the author of the tunes, at this evidence proves him to be, and if our Old Hundredth was among them, as undoubtedly it was, then, in all fairness, must Franc be regarded as the author of that tune.

The above has interest and weight to a certain point,—leaving, however, in our judgment, a very absolute "if" open in the case of Franc. Who shall assert that the melody, if noted down by him, was his own? But here we must leave the subject, since it is one of those, like "*Bottom's Dream*," which has no bottom.

PROF. DE MORGAN ON TUNING.

OUR musical readers are aware that when the two notes of a simple consonance are a little out of tune, though only to the extent which common temperament allows and requires, a beating pulsation is heard—a wow-wow-wow-kind of performance—which keeps itself within decent bounds on the pianoforte, but becomes rather an annoying defect on the organ. The theory of these beats, as very obscurely laid down, though with perfect correctness, by Dr. Robert Smith in his *Treatise on Harmonics*, has received but little attention. The beats themselves have been used in tuning, and they furnish the only method known, except the unassisted judgment of the ear, for tuning on any given system. The subject of beats has been recently treated by Prof. De Morgan, in a paper which has just been printed as a part of the *Cambridge Philosophical Transactions*, Vol. X., now in the press. On the simplification of the theory of beats which this paper points out there is no occasion to say anything; but a postscript contains some suggestions on the subject of tuning, which we think it worth while to lay before our readers. All tuners begin by properly adjusting an octave, or a little more than an octave, which contains what are technically called the *bearings*. The rest of the scale is then tuned from the bearings. These bearings are obtained by taking one standard note from a tuning fork, and then tuning fifths upwards and octaves downwards, making the fifths a little too flat, as required in the system employed, usually that of *equal temperament*, in which all the fifths are made equally flat. This the tuner generally does by the ear; and if, as he comes towards the end of his bearings, he find that he has overflattened or underflattened the earlier fifths, he has to try back. Every new chord which comes into the adjusted part is a new test of the success of the process so far. An adroit tuner does this well; and there are some who have not often to fall back. That is, there are some who soon please their own ears, and others who are much longer about it. But there are no tuners who precisely agree with one another, and few, if any, who at all times agree with themselves. It is the experience of the organ-builders, with their best tuners, working on different compartments of the same organ, that though each can make his compartment pleasant enough by itself, the compartments are frequently not fit to work together. Prof. De Morgan proposes

that the bearings should consist of one octave, each of whose twelve semitones is obtained from a separate tuning-fork. But who is to answer for the tuning-forks? The manufacturers are to adjust them by making the consonances beat the number of times per minute which it shall be calculated from the system of temperament chosen that they ought to beat. Supposing the manufacturer to have a good standard set of his own, on any given system, it will be easy enough to make copies by unisons. Nor should the manufacturer object to a proposal which will, if carried out, make the demand for forks just twelve times what it is. The alleged advantages of the proposal are as follows:—First, the saving of time in obtaining the bearings; it is easier to get unison with a fork than to make the unassisted ear give a fifth too flat by two per cent. of a semitone. Secondly, the certainty of attaining the end proposed: for the system to be attained is stereotyped on the forks, independently of the state of the tuner's ear, temper, or digestion. Thirdly, the practicability of making a true trial of different systems of temperament; the tuner's ear being wholly insufficient to discriminate the minute differences between one system and another. Prof. De Morgan considers equal temperament as an insipid dead flat; and prefers the variety which exists in passing from key to key under varied temperament. He has given the requisite table of beats in each of four different systems. First, equal temperament, as commonly used. Secondly, gradual change of temperament first upwards and then downwards, in passing dominantly through the twelve major keys. Thirdly, major thirds everywhere equally tempered, with the greatest change of temperament in passing from key to key, which this condition admits of. Fourthly, the same extreme variety with the minor thirds everywhere equally tempered. The calculation of beats for a given system is of little difficulty; but as there are many practical musicians to whom, in calculation, great difficulties and little difficulties are all one and the same thing, we should recommend any organ-builder who seriously meditates trying any system of his own, to ask Prof. De Morgan to furnish him with the table of beats.

MUSICAL AND DRAMATIC GOSSIP.—Mr. Gye's programme for the Royal Italian Opera confines itself to a simple announcement of matters of business. His list of artists is the same as last year, with the addition of Signor Tamberlik to his *corps* (this making the phalanx of tenors very strong), and the mention of negotiations with "two young artists of promise." In addition to the Lyceum repertory, we are promised for opening work 'Les Huguenots' (one grand opera being as much as it is reasonable to expect during this season at the new theatre); 'Zampa' for Signor Tamberlik; 'Don Giovanni' with Signor Mario—after the fashion of Signori Garcia and Donzelli—for the hero,—possibly 'Il Giuramento,'—and certainly Flotow's 'Martha.' The announcement of this last opera "as given for the first time in this country" is a mistake. It was played here in 1849 [*vide Athen.* No. 1126], by that German company which introduced Herr Formes to England.

The growth of the Birmingham and Bradford choruses was, the other day, mentioned as a satisfactory sign of the times. We now hear from Manchester that a Choral Society on a large scale is in course of organization in that thriving town.—Here, too, we may advert to a remonstrance which has reached us, in respect of our paragraph which, some weeks ago, adverted to the disunion of our provincial towns,—and may state, on good authority, that there has been of late years due interchange of courtesies, so far as was practicable, between the leading Philharmonic Societies of Manchester and Liverpool.—While we register this correction, we cannot but repeat our impression, based on the experience of some years, that the cordiality of the publics of our adjacent provincial towns in the matter of Music is what we describe it.

Prof. Bennett, we are told, has been engaged to conduct the musical festival at Leeds, which is to be held this autumn. The date is not yet mentioned.

It is not pleasant to speak unfavourably of one who has been obliging, diligent and effective in her professional career. Yet—unless truth is to be set wrong—we must say that Madame Castellani is not singing well at the time present. It may be some consciousness of the fact that makes her seem less at ease in her music than she used to be,—if so, why sing at all? That imperious genius which defies Time and which can assert itself more vigorously under the inspiration of memory than it did for hope's sake is the only justification for an artist reappearing with impaired powers. Necessity, it is true, may be the apology:—when this is the case (which it is not here) the humane will be silent. Such phenomena as the one noticed illustrate our present poverty in rising vocal talent most discouragingly.—An advertisement apprises us that Madame Persiani is about to pass the season in London, with the intention of singing in concerts.

Among other artists, coming or come, for their summer harvest in London, we hear of M. Litoff as possible; of Madame Szavady (formerly Milde Claus), Herren Rubinstein and Joachim, as certain.—Herr Pischek, too, we perceive, is advertising a visit.

The following programme, sent us by our Correspondent at Naples, seems to be of the "leather and prunella" quality, and will attract few customers to the kingdom of the Sicilies, in the hope of hearing good music:—The programme for our summer Opera season has just reached me. Seventy-six representations are to be given in the two royal theatres: sixty in the Fondo, and sixteen in San Carlo,—beginning at Easter and ending on the 9th of September. Four new operas are to be produced:—the first by Alfonso Cosentino, not later than the 9th of May; the second by Enrico Sabia, not later than the 10th of July; and the third by Luisi Vespoli;—all three written expressly for Naples. The principal vocal performers are as follows:—Meadames Fioretti and Angelina; MM. Rudenza, Balestra - Galli, Montanari, Storti, Rossi, Arati, and Carrione.—From other sources we learn that Signor Verdi's setting of M. Scribe's 'Gustave Trois,' withdrawn by him from Naples, is to be given at Rome during the Carnival of 1859.

The *feuilleton* of M. Berlioz on M. Gevaert's 'Quentin Durward' contains a passage caustic enough, but so happily worded, and of such universal application, as to be worth paraphrasing, in corroboration of the distrust we are too often called upon to express of the recorded "triumphs without alloy" and "glories without a drawback," which appear to persons at a distance from the scene—to be the rule of this seeming age "of gold" and real age of lead:—

For this opera [writes M. Berlioz], which is not without value; a success has been got up, exaggerated, bombastic, childish, stupid, as almost everything of the kind is now-a-days. For a long time, the singers only had the privilege of these grotesque orations:—now the ridicule must needs be extended to the composers. Be the work execrable, or mediocre, or respectable, or very beautiful, there are always the same enthusiasm, the same hand-plaudits, the same bouquets, the same calls to the stage, the same cold raptures, prepared and paid for beforehand.—The apparent brilliancy of such triumph depends on the money invested in the work. There are successes of the first, second, third classes,—as there are funerals. There were formerly deceased persons who made their way to the cemetery alone, merely followed by a dog. That was the success of the poor. There are now those whose bier, decked out with silver tears, is followed by twenty or thirty carriages, and whom two or three hundred curious folk accompany on foot, talking gaily as they go up to the very gate of *Père la Chaise*. Every one is now-a-days rich enough to get up a funeral; and nearly all the processions are the one as showy as the other. There are no real tears, save those perhaps of the publisher who has bought the manuscript; but neither is there any real joy, except among those applauders of the dead (*claque-morts*), who, when the ceremony is ended, enter the wine-shop rubbing their valiant hands and saying, "Well, there's another out of the way!" And two months later, should you wish to know the name of one of these triumphers in *Père la Chaise*, you must have recourse to men strong in statistics, and ask them, "What was the name of that young composer who made—what made—the devil did he make?... you know, the one for whom we got up a first-class success?"—"Beethoven!"—"No, no; he was not an Italian."—"Walt,"... and the statistician himself cannot remember.

—A warrant to the truth of the above diatribe may be found in this week's *Gazette Musicale*. There, among the news of the hour, we find mention of a probable revival of M. Gounod's 'Sapho' at the Grand

Opera of Paris. That such an event would one day happen we have never had an instant's doubt,—being sure that truth in art and poetry is not to be killed, and esteeming the third act of that work as among the masterpieces of Opera. But that after a reception so unfairly tepid as greeted 'Sapho' in 1851 its composer should so soon have arrived at a reconsideration of his first work tells a tale worth studying by all who believe in plaudits and paragraphs for the minute—provided, that is, they have any power when withdrawn from beneath such influences of judging for themselves.

Among new dramas lately produced in Paris may be mentioned 'Les Femmes Terribles,'—a play in which Mlle. Fargueil is described as acting excellently,—'Les Doigts de Fée,' at the *Théâtre Français* (with Mlle. M. Brohan as the principal lady),—and a version of the spasmodic and repulsive 'Germaine' of M. E. About;—the tale, it may be recollected, of a lady who was hired to be married because she was known to be in a dying state—and who broke her engagement by not dying after all.—Such things can only be put on the stage in Paris.

MISCELLANEA

Roman Antiquities.—Lately, in a field on the farm of South Ythie, in the parish of Tarvas, Aberdeenshire, the plough turned up what appeared to be the ploughboy to be a piece of an old hoop. He picked it up, however, and found it was an old sword. Poking with it in the hole which its disinterment had caused in its furrow, he found other three. A little further examination produced two large pins, and a knob which seemed to have been the butt of one of the sword handles. One of the largest swords measures twenty-five and a half inches in length, nearly two inches in breadth at its broadest part, which is eight inches from the point, and one inch and four-tenths at its narrowest, eight inches from the other end. From the narrowest it gradually widens, till at six inches from the end, there is a notch, apparently intended to secure the guard. Beyond this notch it widens to two inches. The extreme end is an inch and three-quarters broad. Between these expansions it is only about one inch wide, and this portion is pierced with three or four holes to admit rivets (which remain in one of the specimens) for fastening the handle. Five inches are occupied by what had formed the hilt. The remaining part (the blade) is double-edged throughout. It weighs one pound fourteen ounces (avoird.). One of the pins, nearly nine inches long, is formed of a bronze wire, about an eighth of an inch in diameter, at the thickest, tapering off to the point. At about an inch and a half from the other end, it is bent back at a very obtuse angle. Half an inch is then bent forward till the point projects beyond the plane of the shank. On this projecting part has been cast the head, the size of a penny-piece, with a projecting rim in front, exactly like the coin. This rim, with the part of the stalk projecting from the centre, has evidently been intended to secure some ornament which has perished. The other is rather less. The scabbard-point is an exquisite piece of casting. To give a proper idea of it would require a figure. It is five and a half inches long, nearly an inch and three-quarters at the broadest part; but a little has been broken off from each of the cusps in which the upper end terminates. It ends in a small oval knob. The butt of the swordhilt resembles very much the old-fashioned oval knob-handle of a door-latch, with the neck cut away. The pins are a little corroded; the swords just rusted; and the scabbard-point as clean as when it came from the mould.

Recovery of Waste Places.—A committee of gentlemen has been formed at the village of Orsett, in Essex, for the erection of a building, to be known as the Orsett Institute, a suitable site having been promised by Mr. Wingfield Baker, Q.C.—recently deceased. Arrangements will be made in the new institution having special reference to the requirements of the labouring population of the district.

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